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A CURRICULUM IN ENGLISH, GRADES 7-12, DESCRIPTIVE ESSAYS BY THE STAFF OF THE OREGON CURRICULUM STUDY CENTER.

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A BRIEF INTRODUCTION TO THE WORK OF THE OREGON CURRICULUM STUDY CENTER WAS REPORTED. INCLUDED IN THE INTRODUCTION WERE THREE ESSAYS DESCRIBING LITERATURE, LANGUAGE, AND RHETORIC CURRICULUMS UNDER DEVELOPMENT. THE ESSAYS WERE PREPARED FOR PROFESSIONAL READERS AND DESCRIBE COURSES OF STUDY BEING DEVELOPED. PRIMARY EMPHASIS WAS ON THE DESCRIPTION OF THE EXPERIMENTAL CURRICULUM FOR GRADES 7 THROUGH 10. THE CURRICULUM FOR GRADES 11 AND 12 WERE STILL BEING WRITTEN. A LISTING OF THE CURRICULUM UNITS PUBLISHED ON RHETORIC, LITERATURE, AND LANGUAGE WAS PROVIDED FOR GRADES SEVEN AND EIGHT (STUDENT AND TEACHER VERSIONS). (WN)

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OREGON CURRICULUM STUDY CENTER

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A CURRICULUM IN ENGLISH, GRADES 7-12

Descriptive essays by the staff of

The Oregon Curriculum Study Center

(Revised November 1965)

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A Curriculum in English, Grades 7-12, consists of a brief introduction to the work of the Oregon Curriculum Study Center, followed by three essays describing in considerable detail the several strands of the experimental curriculum being developed--literature, language, rhetoric (oral and written). These essays are intended for the professional reader, not the secondary school student.

THE OREGON CURRICULUM STUDY CENTER

The Oregon Curriculum Study Center, a part of the "English Program" of the U. S. Office of Education, is a joint undertaking involving the University of Oregon and the school systems of six Oregon cities (Eugene, Springfield, Bethel, Coos Bay, Lake Oswego, Beaverton) and one in Washington (Seattle). Supported by funds totalling a little over a million dollars from USOE, the University, and the participating cities, the Center is developing a new English curriculum for the junior and senior high schools and is testing it in selected classrooms of the seven participating school systems. This course of study, which includes language, literature, written composition, and speech, is conceived broadly enough to accommodate the needs and take account of the limitations of all students except the slowest, those for whom educational provisions of a different kind must be made.

Need for improvement. There are three principal reasons why revisions have been urgently needed in the English curriculum of the secondary schools. First, textbooks, curriculum guides, and English teachers themselves have shown much uncertainty about the proper limits and purposes of English as a school subject. Because of this uncertainty the English curriculum has accreted odds and ends of instruction (career advice, orientation to school life, formation of good study habits) that have obscured its essential nature and diffused the energies of teachers and pupils alike. A sharper definition of the proper aims and content of the subject must precede any major improvement. Second, the existing curriculum shows a lack of sequence that has made orderly learning difficult, sometimes impossible. Some kind of systematic plan, some rational pattern of progression, must be developed to prevent the aimless eddying and deadly repetition from which the present English curriculum has so often suffered. Finally, much of the material in the existing curriculum is out of date, reflecting little or no awareness of the present state of knowledge in such relevant disciplines as linguistics, semantics, rhetoric, literary analysis and criticism, and the psychology of learning. The situation is comparable to the one that prevailed in the school mathematics curriculum until a few years ago. And, just as the school mathematics curriculum has been revolutionized and given an intellectual integrity it had lost, so must the English curriculum be brought into line with current scholarship and made intellectually sound at whatever grade level it is taught.

Any serious attempt to produce an imporoved curriculum in English must face squarely all of these difficulties and try to surmount them.

Aims and content. We at the Center have assumed that the aims of the English curriculum are two: to improve students' control of the skills of communication--reading, writing, speaking, and (as far as it can be directly taught) listening; and to give students command of a body of subject matter. The content of the curriculum is this body

of subject matter; specifically, literature, language, and--in a more restricted sense--rhetoric.

We have assumed also that the skills will be more efficiently learned and the subject matter more easily assimilated and more thoroughly understood if instruction in both is closely coordinated. That is, although the subject matter is intrinsically valuable, worth studying for the discipline that it enforces on the mind and for the knowledge that it imparts, it also contributes toward mastery of the skills of language. Similarly the skills themselves, though having obvious practical value, can help the student understand the subject matter more fully--for example, when assignments in writing or speaking are made an organic part of the study of literature or language.

A sequential curriculum. Although there is widespread agreement on the need for a cumulative, sequential curriculum in English, no one knows yet to what extent English can be made sequential and cumulative. The scientific study of language is of course sequential, but the study of literature and rhetoric is not, or at least is not to the same degree. In learning to write good English prose, it is certain that a student does not progress systematically and sequentially from mastery of the phrase to mastery of the clause, the sentence, the paragraph; nor does he necessarily move from knowledge of chronological to spatial or inductive patterns of organization. If there is a sequence in English composition, it is not of the same kind as in science and mathematics. The same is true of literature: there is no necessary order in which to teach poetic form or figures of speech or individual literary works, except insofar as the order is determined in a general way by the emotional and intellectual maturity of the student. It would no doubt be desirable for a student to have read the Bible before reading Milton, and classical mythology before reading Keats. But this study would not be prerequisite to an understanding of Milton and Keats in the same way that the elements of a foreign language are prerequisite to a second or third year course in that language, or elementary algebra to advanced courses in mathematics.

Though a perfectly logical sequence may not be possible for the English curriculum, we have assumed that a defensible and helpful sequence can nevertheless be developed and that it will greatly facilitate both teaching and learning. In planning the sequence, we have been guided by the advice of specialists in learning theory, as well as by the expert knowledge of secondary school English teachers, English and speech professors, and specialists in English education.

A modern and intellectually valid curriculum. The old Latin-based grammar of the 18th century, although it has had no standing among language scholars for a least sixty years, still dominates school instruction in English. Individual teachers, and occasionally entire schools or school systems (as in Westport, Connecticut, and Portland, Oregon) have attempted to present a rounded and up-to-date view of language to pupils, but they have been handicapped by the scarcity of suitable materials. At the Center we are trying to produce text materials that present a responsible modern view of language, within the limits

of the students' maturity and capacity--transformational grammar, social and regional variation, writing systems, the nature of language as a symbolic system, the history of English, usage and the bases of correctness.

In literature, though the use of paperback editions of standard works is increasing in many high schools, most of the literary instruction from the seventh grade through the twelfth is still based on anthologies. This kind of book, while not without merit, too often provides an inadequate basis for the sound study of literature. Some selections of unquestioned value are included, but frequently these are presented in drastically abbreviated form (a single stanza from The Faerie Queene, one chapter from Huckleberry Finn), so that the student cannot develop an understanding and appreciation of the work as it was originally conceived. These books are often at fault also in including a great deal of what can only be called junk--ephemeral stories and verse from juvenile and general-circulation magazines, radio plays, television scripts. Sometimes these selections get into the books because of an apparent lapse--or simple absence--of taste in the editors. More often their inclusion is the result of a desire to cater to what are thought to be the prevailing interests of pupils of a given age, or to take account of their intellectual limitations. The selections are usually organized thematically in a way that puts literary merit in second place, if indeed it is seriously considered at all.

We are developing a literature curriculum which we believe is distinguished both by literary merit and by a carefully sequential organization. At the same time, this curriculum is being realistically adapted to the capacities and maturity of the students who study it. We hope to build up in as large a proportion of our students as possible a body of common literary knowledge, a familiarity with certain key works--the Odyssey, fables, myths, Arthurian legends--as a core around which to plan further reading.

At all times, the literature itself remains at the center of attention, studied for its own inherent interest and value.

In composition instruction, both in school and in the first year of college, the rhetorical principles studied still largely consist of three dessiccated sets of ideas bequeathed by the late nineteenth century: the so-called "Four Forms of Discourse" (Narration, Description, Exposition, Argumentation); a handful of critical abstractions, usually some variation of Barrett Wendell's "Unity-Coherence-Emphasis" formula (1891); and rules for writing expository paragraphs, almost unchanged since their formulation by F. N. Scott and J. V. Denney in a book called Paragraph-Writing published seventy years ago.

We are drawing on the entire rhetorical tradition for insights into the teaching of composition but are presenting necessary principles inductively, through analysis of good prose. We are trying to give both order and sequence to instruction in writing, and we are closely integrating it with the study of language, speech, and literature. Nor is all the writing in the expository mode; frequent assignments in all

six grades encourage the exercise of imagination in both prose and verse.

Speech instruction in the schools, when at its best, is still in direct touch with a vigorous rhetorical tradition, but too often such instruction is not at its best. It seldom is regarded seriously, but is thought of as something that can be taken care of incidentally, in free moments after more important work has been disposed of. As a result, speech in the schools is usually taught superficially if it is taught at all; most often, perhaps, it is not taught at all, except as an elective chosen by a small minority of students. We at the Center are viewing instruction in the literature, principles, and practice of oral discourse as a major concern.

Except in special courses for superior students, little has so far been done in American schools to introduce even the rudiments of logic into the curriculum. We are endeavoring to incorporate instruction in the elements of inductive and deductive reasoning into the new curriculum as an aid to clear thinking and therefore clear writing and speaking, as well as critical evaluation of reading.

Evaluation of the Curriculum. As the curriculum for each year is tried out in the classroom, we on the Center's staff secure both subjective and objective evaluations of each unit. With every classroom set of a particular unit sent a pilot teacher, there is enclosed a pair of rating forms, one for the Student Version of the unit, the other for the corresponding Teacher Version (or teachers' manual). These forms, which are in quadruplicate, are filled out by the pilot teacher after the unit has been taught, and mailed to the Center for distribution to staff writers and the staff evaluator. Much of the revision at the end of a year's trial of the curriculum is based on the suggestions and criticisms in these reports.

The Center has the services of a highly expert testing and evaluation specialist the year around, whose responsibility it is to devise series of objective tests based on the curriculum units, supervise their administration and scoring, and analyze their results. The tests, which are themselves revised after being used in the classroom, may also reveal weaknesses in curriculum units that call for changes before the units are taught again. At the end of the Center's contract, a considerable body of such evaluative data will have been gathered and analyzed to shed light on the effectiveness of the new course of study.

The schedule of the Center's activities is as follows:

1963-64 Preparation of 7th and 8th grade curriculum

1964-65 Classroom trial and evaluation of 7th and 8th grade curriculum
Preparation of 9th and 10th grade curriculum

1965-66 Revision and re-trial of 7th and 8th grade curriculum
First trial and evaluation of 9th and 10th grade curriculum
Preparation of 11th and 12th grade curriculum

1966-67 Continued trial, evaluation, and revision of curriculum for 7th, 8th, 9th, and 10th grades
Trial, evaluation, and revision of 11th and 12th grade curriculum

At the conclusion of the Center's contract in August 1967, all materials that have been produced will be made generally available. Until then, because of their experimental nature, they cannot be circulated outside the bounds of the seven school systems in which they are being tested.

The three essays that follow describe in considerable detail the courses of study that the Center is developing in literature, language, and rhetoric. The descriptions for grades 7-10 are fuller than those for grades 11-12, since the curriculum for the last two years is still being written at the present time.

--November 1965

A CURRICULUM IN LITERATURE

No curriculum in any discipline can be all things to all men. Since this statement is particularly true in the field of literature, where much confusion currently exists as to precisely what the aims and content of the literature curriculum should be, perhaps it might be well to try to state as clearly as possible some of the guiding principles behind the curriculum we are developing.

As good a place as any from which to start is with the operative word of the first sentence of this introduction, "discipline." For the approach to literature here being urged is predicated on the axiom that the study of literature is a discipline--that it is a study of value in and for itself, and that it has its own laws of operation and its own vocabulary, and that only a curriculum with the primary emphasis on the literature itself can do full justice to literature and to the students we teach.

For if we are not careful, we can lose sight of the fact that a curriculum in literature is supposed to teach literature, and we end up at best with a misplaced emphasis and at worst with no literature at all. The reasons for this are not far to seek. For example, we can all agree that literature is a record of the most thoughtful and perceptive men of all eras; but if we are not careful we end up with literature as a sort of poor relation of history, teaching a historical document and losing sight of the work of literature itself. Similar unconscious shifts in emphasis can result in such common phenomena as literature-as-anthropology, or literature-as-ethics.

These creeping errors in emphasis that characterize many of the existing curricula in English are understandable enough. In an increasingly practical and pragmatic age teachers of English have been under attack, as students ask "What is the good of literature?" or "Why <u>should</u> we study Shakespeare?" Often, alas, the tendency has been to answer the pragmatic attack on its own grounds, and to end up teaching history, or anthropology, or ethics (or psychology or philosophy or life-adjustment, for that matter) as a means of emphasizing the "use" of literature.

This tendency to answer the practical objection on its own grounds, to plead that literature is useful too (sort of a literary "me-too-ism"), has infected all levels of literary studies. In university and theoretical circles, the "new criticism," the new approaches to linguistics and semantics, the whole trend in literature and language best illustrated by the phrase "descriptive, not prescriptive," can be seen as an attempt to give to literary studies some measure of intellectual respectability as it is currently defined, to say to the pragmatists, "See, we can be scientific and objective too."

The results of this understandable desire to adopt the intellectual attitudes and procedures of the socially approved class have, however, been different on the upper and lower levels of the educational ladder. The benefits that have accrued to the study of literature and language in the colleges and above have been inestimable. Existing tools of criticism and research have been sharpened, new tools of criticism and research have been made, and the attempt to study literature and language in a scientific way has resulted in new insights,

of profound and lasting significance, into literary works and into the nature and structure of language.

In the process thus described, the emphasis has generally continued to be on the work of literature itself, with increased insight and understanding as the final goal. Biography, history, anthropology, philosophy, ethics, esthetic theory, all these and everything else that one can bring to the work increase our understanding; but the main focus is still the work itself. On the lower levels of the educational ladder this purpose has sometimes been lost.

The reasons for this split are too complex to go into here, perhaps too complex to comprehend at all. At any rate, the axiom that the study of literature is an activity of value in and for itself seems to be more generally accepted the higher one goes. What we are urging here is a curriculum that applies that axiom to the study of literature in the junior and senior high schools.

We do not mean by this that literature should be studied in a vacuum. Such a view would be absurd. Further, all the background and experience and information a reader can bring to a work of literature increase his sensitive comprehension of the work. So literature can and does and must relate to history; it can and does and must relate to anthropology; it can and does and must relate to ethics, to mores and morals. We merely urge a curriculum with the primary emphasis on the literature itself. To the extent that the student perceives, or is led to perceive, the relevance of the study of literature to his other studies, to that extent will his experience be richer. Our concern is primarily one of emphasis: a student should be told to read, say, Johnny Tremaine as a piece of literature, bringing to the book whatever background he has; he should not be told to read Johnny Tremaine because it will teach him about the Revolutionary period.

Let us illustrate by an example, using the following poem by Carl de Suze:

Guitar Lament for a Mountain Boy[1]

They cut down the old pine tree in Tunisia
And the roar of her boughs makes eddies in the air
Though she's fallen, though she's gone, though she's gone.

The red Kentucky clay as Pappy used to say--
Soil with too much water, too much sun--
Has shuffled off the planet, and the mountain birds' song
Is stilled at the crack of a gun.

The well of lonely forest that drank the dewy night
Stands formless and shadowy and sad,
The bream never rises now at noon in the brook
One bullet in one second and that was all it took
For a world to wash away, purple hills far away
Drowned in the dust of dusty El Habad.

[1]Reproduced by permission of Saturday Review and Carl de Suze.

The bay hound's call is stifled in her throat
The senses she quickened once are stone,
No more the long mellow light will filter through these eyes,
The sunsets, the seasons are done.

They cut down the old pine tree in Tunisia
But the roar of her boughs makes eddies in the air
Though she's fallen, though she's gone, though she's gone.

Why study this poem in a unit on the Second World War? Why use it as the basis for a lesson in geography, to show that Tunisia is dusty and a long way from Kentucky? It would be equally irrelevant to use it as anthropology, to show what people do in Kentucky. Better, but not by much, would be to teach it as ethics, in a unit on "The Horrors of War," say, along with "Dulce et Decorum Est" and other poems and stories of protest.

All these things are, of course, implicit in the poem. But the way a thing is said is part of what is being said, and by focusing primary attention on the way the thing is said, the power of what is being said will eventually emerge much more strongly. The only externals necessary to a student are that El Habad was a battlefield of the Second World War. Tunisia and the Second World War are as distant in time to an eighth grader as Thermopylae, and the poetic statement holds true as well for an ancient Greek as for a mountain boy. Attack the poem as a poem: What is the significance of "clay"? What does "Drowned in the dust" mean? How does it relate to other images of water? How does "the old pine tree" increase in meaning through the poem? What poetic uses are being made of ballad motifs? What is the basic idea (metaphoric structure) that the poem is built on? And so forth. Let the student concentrate on the poem, on metaphor, on the poetic use of language, on the possibilities inherent in ambiguity; the history and the anthropology and the ethics will come. Children are quick: we do them an injustice to think they can't grasp these things.

Very well, But how shall a systematic curriculum in literature, with emphasis on the work itself, be arranged? What positive ideas are there? One theoretical suggestion lately received with enthusiasm is that learning be spirally organized. The spiral curriculum, as described in Jerome Bruner's The Process of Education, assumes that in every discipline certain key principles are discoverable and that these can be taught and understood from a very simple level up through increasingly difficult examples. Possession of key principles permits the student, like the chambered nautilus, to "spread his lustrous coil," to extend and transfer his habits of learning, and to coalesce the analogies and associations he discovers under a few major headings.

This is fine in theory, but how is it to be applied to a literary work in which no single aspect--imagery, form, structure, point of view--is an island unto itself in the totality of the esthetic effect? Still, one must do something. The time has passed when a student could be handed a piece of writing and told, "Read this--it's great literature." If occasionally one of them asked how he was to know it was great, he was told either "It's great because it's old, and dull, and because I said it was great," or "Can't you just feel it's great?" with the implication that if he couldn't he was a Philistine. Such an approach, never intellectually honest, is no longer accepted even passively by students.

It has driven them away from good literature in droves.

The authoritarian and the impressionistic approaches are no longer viable, yet clearly most young people are not prepared through either training or inclination to sit down and wrestle with a work of literature as a complex whole. Still, if a curriculum is to be designed that focuses attention on the work itself, some sort of solution to this problem must be attempted.

Despite Wordsworth's complaint that "we murder to dissect," there seems to be no alternative. To provide easy access for younger readers, it appears necessary to pull the work apart into its various components. An approach to the whole via one of its components seems the best solution to the problem.

Such a system of components must meet several requirements. It must be simple enough to be grasped by young readers. It must offer the least possible distortion of the whole. It must offer the most direct route possible to dealing with that whole. It must offer categories which are broad enough to embrace most of the aspects of literary art, yet which are at the same time not so broad as to be useless. Toward this end, we have broken the study of literature down into three main headings.

These we have named Subject, Form, and Point of View. They are admittedly vague, but each indicates a certain method of approaching literature which is valid, and which provides for the student an avenue of entry into the totality of the literary work. It is hoped that through the use of these various approaches the students will be able, by the ninth or tenth grade, to deal with the work as a whole, at least on an elementary level. The remaining years of school can then be spent in the profitable study of the more sophisticated aspects and implications of these headings. The overt use of the three approaches will gradually disappear, but Subject, Form, and Point of View will have served their purpose as a means of entry, and can remain in the students' vocabulary as legitimate terms.

Let us try now to define these three terms as we shall use them in the curriculum.

Any work of literature is about something, and thus it has a subject. The subject of a piece of literature can be treated on at least three levels. To go back to the poem just cited, the subject could be said to be about a soldier in World War II who is from Kentucky and who dies on a battle field in Tunisia. But literature tends to invite generalizations, and so on another level the subject of the poem could be said to be about soldiers dying on far-off battle fields. On a still higher level of generalization, the subject of the poem could be said to be an examination of the human condition and of a system of values: the poet sets up an equation in which one bullet in one second equals a lifetime of experience and memory, and then asks if the equation is a true one. It should be clear, then, that the term subject as we use it includes such possible synonyms as theme or topic, and is more than the "fable" which is merely the vehicle for the theme. One of the things that distinguishes literature from say, the comic strip or the detective story is that literature tends, as we observed, to invite such generalizations from the reader. In this curriculum, we have tried to select such works, ones that invite the reader to go beyond the specific details of the individual work. Thus, in the Seventh Grade Orientation

unit, the subject of "The Price of the Head" is salvation, rebirth, the examination of a system of values--what you will, as well as being a story of an 800-mile evasion in an open boat by a white man and a native.

Briefly, the general area of approach to literature indicated by the term subject is that which will ultimately, we trust, result in more than the mere summary of the narrative line when a student is asked what a work is about. The approach through subject should help the student realize that a work means as well as tells.

The subject is conveyed in some sort of a vehicle, which brings us to our second term, form. Form on all levels of literature is a verbal and artistic structuring of ideas just as the thought in a sonnet must somehow be packed into fourteen lines of iambic pentameter. Of course, anyone who has ever written knows that the process of composition cannot be cut and dried, and that we do not choose a subject and then a form, after which we grind out fourteen lines of iambic pentameter. But it is possible, and with beginning students necessary, to treat form as an avenue of approach to the totality of the literary effect. In any case, part of the reason that literature is literature resides in form. And a good deal of our understanding and appreciation of any work of literature depends on our understanding and appreciation of the form.

Kenneth Burke has given a sensible rationalization of the nature of artistic form. He says that form is nothing more than the arousing and satisfying of appetites. That is, in writing a detective story, we might begin with a crime and arouse the reader's appetite for discovery and apprehension of the unknown criminal; or we might, on the other hand, identify the criminal immediately and arouse in the reader an appetite for his apprehension. Now, of course, it is obvious that form and subject are virtually one--but not quite, because we can shape a given subject in countless ways: the way that we choose is the form that we choose. In reading, we would need to pay rather close attention to the form, primarily because the work of art is in large part an aesthetically shaped structure: if we ignore the form, we miss a good deal of the delight inherent in the work of art. Readers "sense" form and understand almost by intuition how the artist has shaped his work, but the curriculum in literature attempts to give a few of the keys to perception so that the student very soon begins to understand and enjoy literature for its artistic structure.

Subject and form have the great virtue of reciprocality; we can ask, "Why this form for this subject?" or "Why this subject for this form?" If form and subject are in fact one, then the mere act of an attempted or artificial separation can illuminate the work as totality--which, after all, is the goal of any study of literature.

Thus, briefly, the general area of approach to literature indicated by the term form is that which will ultimately, we trust, result in the student's being aware of the arousal and satisfaction of expectations.

On the most basic level, meter and rhyme are forms, as are stanzas and paragraphs. But most frequently, a discussion of form only begins at rhyme, meter, or stanza; it soon goes on to consider the work of literature as almost an isolated entity, with its own internal logic and demands. Thus, when we

talk about the form of a novel, we are likely to refer to the arrangement of incidents in its particular plot, or to the sequence in which ideas are developed. Obviously, the discussion of form impinges on the discussion of subject and of point of view, but we must keep in mind that form is always somehow or other concerned with arrangement and, in the larger sense, with the arousing and satisfaction of appetites in the reader.

The third term in our basic triad, point of view, is perhaps the most complex. Point of view is traditionally taken to mean the angle of vision of the narrator--first person, omniscient, modified omniscient, and the like. This is what might be called the "technical" meaning of the term. We have expanded the general area of the meaning of the phrase to include various attitudes toward the subject of the work--that of the author, that of the characters, and that of the reader. In this area we are dealing with the tone of the utterance, what I. A. Richards defines as the sense that the reader gains of the author's attitude towards the subject; we are dealing with the problems of persona and irony, where statement of characters and/or narrator are not necessarily those of the author; we are dealing with the problems of persuasion, where the reader may or may not wish to accord with the solicited response.

This is probably the most subjective area of the three approaches to literature, and hence the most difficult to define. But briefly, the general area of approach to literature indicated by the term point of view is that which will ultimately, we trust, result in the student's being aware that effective literature is affective, that the author too has a response to his subject, and that he uses various techniques of structure and rhetoric to elicit a response from his reader.

Obviously, certain assumptions underlie this curriculum. The emphasis in the curriculum is not upon giving the student certain "facts" about certain works of literature, but rather to provide him with the skill to understand any work of literature. Thus, the test of success for the curriculum would be the student's ability to apply the tools of understanding to a work outside the curriculum. Another assumption is that the analytical methods of the curriculum can be applied with increasing depth and sophistication at progressive stages in the student's career. In effect, the instruments of analysis remain the same; but their interrelation in the unity of a work is stressed, and their application becomes more refined. Pedagogically, as teachers will recognize, this theory is sound. Still another assumption--and perhaps the most important--is that the curriculum will function inductively. The students, on the basis of their reading and questions posed to them, ought to arrive at their own conceptions. So delicate is the relationship between reader and work that force-feeding can upset the balance that this curriculum attempts to achieve.

In a sense, then, the situation that the curriculum tries to create involves a teacher whose enthusiasm and perception will control the classroom situation and strike sparks from the students, a curriculum that provides methods and pattern for the study of literature, and students who will learn how to read literature with understanding and enthusiasm.

Starting in Grade Seven, the curriculum introduces students to the three concepts of Subject, Form, and Point of View, treating works of both prose and poetry, fiction and non-fiction. As the curriculum spirals up through the

grades, the implications of these basic concepts are explored as the selections become increasingly complex. By the end of grade ten, roughly, the students should begin to perceive that these distinctions are largely artificial and impossible to isolate completely. By grades eleven and twelve they should be dealing quite competently with the unified work of art. But by then they should have developed some basic concepts and terminology to aid them in their study. And, in theory at least, any discussion of any work can be followed back to one of these basic headings.

The outline of this approach to literature that appears below is necessarily misleading. To represent adequately what really goes on in the study of literature would require a four-dimensional diagram, since one's knowledge of literature requires time to mature. Further, there will be at all levels more interaction than is indicated here. A fable, for instance, can be the vehicle for the most abstract truth. Some classes will see the interrelation of the three approaches sooner and in different contexts than others. But the outline does suggest that aspect of each heading which should receive primary emphasis at any given grade level, and the kinds of concepts this curriculum is designed to build.

It should be stressed that most works will lend themselves better to an approach through one heading than through another. There is no necessity to try to give equal emphasis to all three for each work studied; indeed, such an attempt would result in ludicrous over-analysis of a work. Eventually the students will see that an approach through any of the headings involves the other two to some extent.

Also, some works can profitably be studied on all grade levels. Just because The Pearl, for example, is read in the eighth grade does not mean that it is exhausted, or is too juvenile for students in the tenth or the twelfth grades. One of the criteria of a piece of literature is that it hold up under repeated perusal and be capable of repeated study and interpretation.

GRADE SEVEN

Subject

Man is a creature of both sense and spirit. Literature, which mirrors man's deepest experiences, reflects the realms in which man lives, concrete and abstract. Consequently, students must here begin to see that literature is about concrete things--people, places, animals--which embody in their very nature feelings and ideas. Furthermore, they must see that literature can deal with either real or imaginary events. Even so, these events, though dealing with sense reactions and concrete objects, still inescapably deal with feelings and ideas representing the spiritual part of man's nature.

In the seventh grade students should be brought to see that any work, though it deals on the concrete level with, say, such a simple thing as a boy floating down the river on a raft, also deals with that same boy's feelings and even his changing ideas. If the students can understand this fundamental concept, then subsequent studies will be far easier.

Form

That the medium of literature is words is a primary principle here. In addition, the teacher should make a formal distinction between prose and verse, from pointing out simple appearance on the page to noting some differences between normal discursive prose and poetic language--the sort of distinctions the language curriculum makes. A second meaning of the slippery term "form" to be introduced here is genre, a concept running through all the years. It is assumed that teachers will give helpful definitions and differentiations when applicable. Those recommended for this year include short stories, myths, essays, simple lyrics, and narrative verse, especially ballads.

Point of View

The first introduction to this complex subject should deal with the point of view of apparent speaker in a story, essay, or poem. If the speaker is an 'I', the distinction should be made between first person in autobiography and fiction. If the point of view is in third person, the various types should be distinguished: omniscient, modified omniscient with point of view character, etc.

GRADE EIGHT

Subject

In either storied or non-storied literature (see discussion under Form, below), the subject fuses both sensory and abstract experiences. The subject of storied literature usually involves an actor who is engaged in actions of various kinds, involving various kinds of conflicts, patterned in a number of different structures (see Form).

The subject of non-storied literature, though it frequently uses a concrete action, either past or present, as its referent, usually involves a statement of an abstract reaction to that concrete thing or event. Housman walked the woods and saw the cherry blooms, but the subject of the poem he wrote about that experience is his reaction to that concrete event.

Form

In grade eight, and on into grade nine, a third, and key, meaning of the term form should be introduced. In an attempt to avoid the old artificial categories of prose-poetry, fiction-nonfiction, we introduce a different distinction. This distinction we call "storied" and "non-storied" since both prose and verse can be built around a plot (storyline) or not. In prose can appear both stories and essays; narratives and lyrics can be written in poetry. In these years the teacher can point out in non-storied works principles of organization other than plot. The image can organize lyrics, for instance; classification, contrast, and ideas can give form to essays.

In storied works students can see that image, idea, and rhetorical patterns are surely present, but chiefly to enforce that which is essential to the storied form, but different from non-storied--that pattern of incident and cauality which we call plot. It can be shown that all these reinforcements depend on

and spring from the plot, an essential complex of character and incident, arranged in a significant pattern. Here the teacher can introduce a discussion of whether or not character dominates a given plot. Students here can begin to analyze the structure of plots in varied forms; they can also begin a technical discussion of other types of organization in non-storied forms: time schemes, logical patterns, and so on.

Suggested genres are the same as above, though more complex. Here, for instance, under narrative verse we move from the ballad through anecdotal narrative to narrative that approaches pure lyric, such as Hardy's soliloquy, "The Man He Killed."

Point of View

In storied works the point of view that the author makes his characters have is important, and is not necessarily the viewpoint of the author. (The teacher should here distinguish various meanings of the rather fuzzy term "point of view.") In other words, the speaker is not always the spokesman for the author. Understanding this idea will later lead to understanding of persona, irony, etc. This sort of thing one finds in "My Last Duchess" or Gulliver's Travels, for instance.

In non-storied works we are usually concerned with the writer's own point of view. How do we know what it is? Image, statement of approval or disapproval can lead the reader to know.

Grades seven and eight are thus designed to lay the groundwork for the work of the following years. The students are introduced to the three basic terms of the curriculum. The work is designed to focus attention on the literature itself. The curriculum exposes the students to all the major genres with which they will be dealing in later years. Where they arise, critical and technical concepts and vocabulary are introduced in an informal manner. The works selected for treatment involve some of the basic themes with which so much of literature is concerned--themes and motifs which will be picked up and elaborated on a later curve of the spiral curriculum.

GRADES NINE AND TEN

Grades nine and ten are designed to build on the work of the previous two years, as well as to provide a broad experience in reading various works as a preparation for the work of grades eleven and twelve. Thus the work of grades nine and ten can best be seen as transitional. While the discussion of the various works is still centered around the concepts of Subject, Form, and Point of View, much of the literature is approached thematically. This approach introduces into the curriculum a method of treating literature which receives more elaborate development in grade twelve. Further, we hope that by grade nine many of the students will begin to see that the three headings merge into one another. One way to achieve this goal is to introduce some of the thematic or metaphoric motifs that are basic to so much literature.

Since man is a creature of sense and spirit, and since he is continually growing and developing, his life can be seen metaphorically as a journey through space and time toward increasing maturity. Literature reflects this aspect of experience. Hence the journey motif or quest, that pervasive archetypal theme, provides the basis for the selection of much of the year's work.

This dominant motif in the ninth grade builds on what has gone before, thus maintaining the spiral pattern of the curriculum. For instance, Arthurian material, with its quest for the Grail, can be related to previous work in myths and legends. Similarly, The Old Man and the Sea can be seen as treating in a more sophisticated manner the theme of the sea voyage introduced in "The Price of the Head" in grade seven, and the theme of the journey into nature introduced in The Call of the Wild in grade eight. This idea of the journey as quest supplies a unifying principle for works otherwise dissimilar, and can be used to suggest to students that literature deals with basic human problems which persist through history and manifest themselves in different modes of expression. Thus Galahad's grail search, Yeats' longing in "The Lake Isle of Innisfree," and the behavior of the protagonist in Willa Cather's "Paul's Case," while widely different, can all be seen as dealing with aspects of the same thematic subject. For a different, and perhaps typically "American," treatment of the journey motif, we have included Mark Twain's Roughing It.

The study of Shakespeare begins in grade nine, and perhaps the selection of The Merchant of Venice for a Shakespearian play needs special discussion. The play is held by many to be needlessly offensive to modern readers, in much the same way that Huckleberry Finn is thought offensive. This line of thought, if followed to its logical conclusion, would eliminate much of the older literature from our schools. Teaching The Merchant of Venice does not mean that one is adopting an anti-semitic point of view, any more than teaching Huckleberry Finn means that one is opposed to civil rights for negroes. Further, the play is an excellent introduction not only to Shakespeare but to an analysis of dramatic form. It demonstrates how form may be designed primarily as an expression of theme and motivational conflict, rather than as primarily narrative. In terms of subject, quest stories are deepened by the presence in them of thematic conflicts between the ideal and the real, which is central to The Merchant of Venice in the opposition between ideal mercy and the law of contracts. Such thematic conflicts are often expressed through personal ones: thus the conflict motif encountered in the eighth grade study of Steinbeck's The Pearl reappears in the Old Man's war with the sharks and Portia's courtroom battle with Shylock.

The question of point of view in relation to the play can provide stimulating discussion. The necessary objectivity required of the dramatist by the form of the drama is balanced by Shakespeare's giving to Shylock many of the best lines and certainly the most impassioned speech of the play. Such considerations of point of view are supported by analysis of such sophisticated techniques as the speaker in Lardner's "Haircut," or the narrative voice in The Old Man and the Sea.

The Merchant of Venice and Roughing It will be followed in the tenth grade by The Tragedy of Julius Caesar and The Adventures of Huckleberry Finn, and the study of Shakespeare will be continued in the eleventh and twelfth grades. This kind of "spiraling" is intended to add to the pleasure of "possessing" a single work the even deeper satisfaction of developing some knowledge of certain authors, some sense of the development of their art and of the coherence and variety of their work.

GRADE TEN

Grade ten is designed to achieve two main purposes. First, it extends and enlarges concepts introduced in grade nine. More mature concepts embodied in the terms subject, form, and point of view are introduced, while many of the thematic and generic vehicles remain the same. For instance, The Adventures of Huckleberry Finn as a work of pure imagination employs the "adventures of the road" motif for purposes of irony and social and moral criticism more complex and profound than anything found in Roughing It. Similarly, in The Tragedy of Julius Caesar the "comic" conflicts of Venice and Belmont are transformed into the great tragic struggles of ancient Rome.

The Odyssey is introduced as the students' first experience with epic. The epic structure as a principle of form embracing Odysseus' journey will extend the students' understanding of the function of form, while much of the Odyssey will provide another view of legendary and mythical material encountered in earlier grades. The Odyssey, as well as selections from Plutarch's Lives to be read in conjunction with Julius Caesar, provides an opportunity for some study of the ways in which the aims and methods of historical writing may at once resemble and differ from the aims and methods of poetry or drama. This should lead to an understanding of some of the complexities of point of view, determined as it is in many cases by the author's choice of subject and form. Further illustration of this important concept is supplied in a unit on "Science and Poetry," in which the same object is viewed through the eyes first of a scientist and then of a poet. The object remains the same, but the subject and point of view vary widely.

The second major purpose of the tenth grade curriculum is to extend the students' understanding of the wide range of material that is found under the heading "literature." This aspect of the tenth grade work picks up concepts introduced in grade eight with selections from Lindbergh and Heyerdahl and other biographical narratives, as well as essays discussed in units on form. Elaborating on the earlier work, it also prepares the the students for the thematic treatment of literature in grade twelve, where drama, essay, poetry, and fiction are all treated as vehicles for some particular theme.

Besides the historical writing of Plutarch, then, the tenth grade includes autobiographical writing by such people as Winston Churchill, Arthur Koestler, and others--"growth" narratives covering the years from childhood to young adulthood.

The generic approach to literature is continued with studies in the short story, lyric poetry, and the novel, all at a more complex level than in previous years. Most of the poems chosen are from the twentieth century, to emphasize that poetry is still very much with us, and that good poetry can be made out of such subjects as baseball, motorcyclists, or salmon fishing. Many of the bolder experiments with style in these modern poems also serve to support the continued attention paid to form.

GRADES ELEVEN AND TWELVE

If the curriculum for grades seven and eight can be considered as introductory, and that of grades nine and ten as an expansion or a transition, then that of grades eleven and twelve should be regarded as providing the culmination to the six-year program.

We must keep always in mind that for a large proportion of the students the twelfth grade will be terminal. We must further remember that even for those students who plan to go on to college very few will end as English majors. Thus it seems that our goal should be to produce intelligent amateurs rather than embryonic professionals. If the products of our six-year curriculum can approach a work and deal intelligently and perceptively with such questions as, What is the writer trying to say? What techniques is he using? How effectively does he use them? To what extent is he making use of tradition? What variations on what themes is he playing? What formal aspects of the genre is he using? --then, we feel the curriculum will have done what we want it to do. To this end, the literature curriculum for grades eleven and twelve will deal first with a generic, and second with a thematic approach. By the end of the twelfth grade, the students should be not only equipped to read intelligently, but should also have real familiarity with a considerable body of good literature.

Grade Eleven

Grade eleven will take for its main (though by no means exclusive) concern one of our three basic terms--Form--and explore some of its implications within various genres. During the previous four years, the students will have been introduced to the concept of form, and will be aware that a work of literature is an artifact, consciously shaped by the author. In grade eleven they will consider some of the basic terms and shapes within the various genres. Thus a unit on the short story will consider such things as plot, character, setting, and the various interrelationships possible among the three; complication, conflict, and resolution; crisis; epiphany; and so forth. The emphasis in this unit will be on the analysis of short stories as examples of conscious craftsmanship. A unit on poetry will deal with various types of verse structure and poetic techniques, and the conscious use made of tradition by individual poets. The sonnet, the ode, the dramatic monologue, for example, and the contribution of form to meaning, will be the concerns here. Similar approaches will be taken towards the novel and the drama (comedy and tragedy).

In drama the study of Shakespeare will continue in grade eleven with Macbeth. This is of course the traditional Shakespearian tragedy for high school study. By putting it on the eleventh grade level of the curriculum we clear the way for other Shakespearian dramas in grade twelve. Macbeth fits extremely well into the eleventh grade curriculum. It is the shortest and most "open" of the great tragedies; for consideration of the structure of a Shakespearian tragedy it is therefore the most desirable. It supports current theories of tragedy that see the genre as the progressive isolation of the protagonist, with his eventual expulsion and the consequent mending of the rents in the social fabric. It deals with one of the central considerations of the human condition: the relation between free will and predestination. It lends itself to considerations of patterns of imagery and dramatic diction. If the year's work is to be focused primarily on a generic approach, Macbeth is a particularly appropriate selection.

The dangers of such a method of organization are obvious. There may be a tendency among teachers and students to rely on one-sentence definitions and an empty formalism. But carefully constructed units that emphasize inductive approaches will do much to lessen this danger, and the advantages that will accrue far outweigh the dangers. Further, the year's work will follow four years of wide-ranging reading in which the treatment of the selections has been essentially ad hoc. Thus the dangers of an external formalism will be lessened. Illustrations of concepts can be drawn from previous work as well as new selections. The year should help the students summarize and solidify the welter of reading and impressions that they have gathered.

While much of the previous four years' work has been essentially generic, no harm will be done by giving a year to formal acknowledgment of the existence of literary kinds, and the critical considerations that attach to each. After all, for the rest of their lives the students will be reading short stories, poems, plays, and novels. To reinforce at this level of the spiral curriculum the critical concepts through which they may achieve some measure of discrimination in their reading should certainly be one of the main goals of the curriculum. It is, after all, the generic approach to the concept of form which will most relate to their later reading.

At the end of the year the students will be equipped with a basic critical vocabulary, a beginning knowledge of the traditional formal requirements of the important genres, and some understanding of that laborious, conscious, craftsman's half of literature of which genius and inspiration is the other half. If a work of literature is a made thing, an esthetic object consciously shaped and following its own laws, then some understanding of how those laws operate is essential.

Grade Twelve

Grade twelve consists of a basic course which is geared for all students, both terminal and college preparatory. Also provided are a set of units on assorted topics which the school or district can offer either as an enrichment program for college preparation, or as a set

of electives to be offered according to the training and inclination of the teachers in the individual school.

The basic course in grade twelve will be thematic in nature, although that word may be suspect. The word as we use it refers to themes of genuine literary validity. With a background in wide reading and some introduction to formal and descriptive analysis, the twelfth grade will approach literature as it concerns itself at different times and in different terms with such recurring themes and motifs as The End of Innocence, The Search for Identity, The Isolation of the Hero, Appearance and Reality, The Quest. Here again space will be found for the broader range of literary expression--biography, autobiography, history, essay, scientific writing --thus bringing that aspect of the spiral curriculum to a final consideration.

Such an approach represents the x-axis of which the generic approach in grade eleven is the y-axis. A chance opens up here to introduce some of Northrop Frye's ideas about pre-generic forms and other approaches which are currently receiving a great deal of attention. At the date of this writing, grade twelve is still in the theoretical stage, but the sort of thing envisaged is a unit on, say, The End of Innocence: Adam and Eve (Bible and Milton); Songs of Innocence and Experience; Daisy Miller; Billy Budd; Emma; Heart of Darkness; The Bear; Great Expectations; Young Goodman Brown; to name a few that come immediately to mind. Other considerations include units organized around the protean manifestations of the pastoral motif, or the carpe diem theme.

Such an organization of the curriculum of the last two years will provide the students with continued wide reading of major works in various genres of both older and modern literature. It will provide the weaker students with something solid: the ability to make a descriptive, declarative statement about a work. It will provide the better ones with a firm basis for future study in courses of truly college content. It will provide a theoretical framework and focus for the work of the previous four years, and will bring to a coherent close all that has gone before.

THE STUDY OF THE ENGLISH LANGUAGE

What differentiates man most clearly from other living creatures is his ability to speak, his ability to handle with considerable ease and skill, and without benefit of formal education, a system of arbitrary but meaningful symbols. Most people take it for granted that wherever man exists, language exists, but they seldom appreciate the significance of man's being the speaking animal. It has, therefore, not occurred to many people that the scientific study of language, especially one's native language, may be a self-justifying endeavor.

Though few of us ever find any practical use for the knowledge that "the sum of the squares on the two legs of a right angle triangle equals the square on the hypotenuse," we willingly and eagerly commit our children to the study geometry. Such knowledge seems eminently practical to us. On the other hand, a study of one's own language is not considered a practical matter unless it leads to other observable results, preferably testable. It is condoned only if it makes the student a better reader, writer, speller, and speaker. Perhaps, however a case can be made for teaching language as a discipline which is of interest to humans because it is such an important part of their existence.

If we are to provide a language curriculum which can be justified on other than practical grounds, however, we need an approach that will not only observe and describe language but one which will explain it. Only if we try to explain can we get beyond the trivial. For example, the explanation of language can lead us to questions and answers about inventing or recreating our native language, which is a different thing from learning a second language. It is such an approach that we propose in this curriculum. The "transformational grammar" we outline is one that is concerned with explaining the nature of the English language, with explaining how it is possible for a child to assimilate the language of his environment, sort it out and produce sentences of his own. The "rules" of the grammar are really statements of the principles that govern this process. They reveal how from a limited number of sentence types it is possible for native speakers of our language to recreate an infinite number of transformed sentences, sentences they have never heard before or spoken. They reveal also how it is possible for native speakers of our language, by the time they are five or six years old, to understand most sentences that they come in contact with though they may never have heard the sentences before.

These problems, and others like them, can only be addressed through the medium of a truly rigorous and scientific grammar, though no more scientific or rigorous than geometry or algebra. And perhaps if the grammar by which language is studied is rigorous and formal, linguistics will be accepted for the scientific inquiry that it is. Because grammar is a science that deals with something that is an important ingredient of everyday life, we might hope that it could contribute something of a practical nature to the members of a practical society. If the study of the grammar of English could lead to the solution of some of the linguistic and quasi-linguistic problems that human beings are

asked to solve or try to solve, its effectiveness could certainly not be questioned. It is reasonable to believe that a scientific English grammar can be an effective approach in the following areas:

1. Spelling (a quasi-linguistic problem): Inasmuch as our society places a premium on correct spelling, it behooves all of us to learn the not always simple system that characterizes English spelling. If a student has good control of the phonology of English and of the sound patterns which form words, and if he understands some of the historical development of the language, English spelling can be reduced to something like order. A great number of regular and consistent phonemes and spelling associations are found in the system. For example, the phoneme /i/ regularly corresponds to the spelling -ee-. However, it would be naive to suggest that English spelling is mostly phonemic. A good portion of it reflects the derivation of words, and there exist easily defined rules of derivation. For example "donate" was formed from the earlier English "donation," "orate" from "oration," "peeve" from "peevish," and "jell" from "jelly."

A knowledge of this derivation should help a student in understanding and remembering the spelling of such words. Moreover the spelling of derived words often carries the root word as part of their visual appearance although the pronunciation has been lost. For example, the spelling of "objection" preserves its derivation from the noun "object," but the pronunciation, and hence the phonemic spelling /abjekshen/, does not. In a way we might say that we have a psychological awareness of the derived form which helps us remember how to spell the word. For example, we think the -e- in "object" and the -t- in "metal" though we don't pronounce them. This psychological awareness explains the spelling. The -e- and the -t- are, of course, pronounced in "objection" and in "metallic". We can say, then, that a consideration of the formation of words (morphophonemics) of the language could lead to a clarification of English spelling.

Finally, a good part of English spelling could be explained if not justified by some knowledge of the history of the language. Perhaps few students will spell better for knowing that in early Modern English spelling. But this knowledge will clear away some of the mysterious fog that surrounds seeming inconsistencies in the spelling system. Seen from a simpleminded phonemic point of view they are of course glaringly inconsistent. But the fault is in the point of view as well as in the system.

2. Punctuation: The regular relationships as well as the irregular ones between English punctuation and intonation can also be clarified through a study of the phonology. For instance, the commas which surround nonrestrictive appositives in our language correspond to the slight hesitation which we give them in speaking.

3. Good writing, speaking, and reading: If good means socially determined correctness, we will have to admit that it would be easier

to get up a list of the things ("he don't," the double negative, etc.) that are not admitted to standard English than it would be to present a whole complex grammatical statement to justify the desired forms. But if good means effective writing and reading, then it can be said that a scientific grammar, such as the one we are presenting in this curriculum, provides an exceptionally clear and graphic way for showing students how complex linguistic structures are built from simple ones--how, for example, stringy, ineffective writing can be transformed into tight, effective writing. On a simple and basic level it can be shown that

The boy hit the ball.

and

The ball struck the window.

can become, through structural change, "The boy hit the ball that struck the window."

Moreover, by showing the student that it is not always possible to write the way we speak, we can help him avoid many of the ambiguities which are commonly found in writing. Knowledge of the fact that intonation, assertive stress, etc., which help reveal the meaning of spoken language, are absent in the written language should make him more conscious of the various interpretations which might be put on what he writes. For example,

He sat in front so that he could see the door and not his son.

would never be misconstrued in speaking, for the speaker, by intonation and stress, would make it perfectly clear what he meant. But obviously it can be ambiguous when written.

If it is effective writing that is wanted from language study, it should be possible to get better results from a scientific grammar which accurately explains the language. Again if it is correct writing that is wanted, the grammar will show that the dialect differences (regional and social) are only minor differences, and that all of the dialects, the socially preferred and the socially unacceptable, have complexity and have rules. On one language level (the socially accepted and educated) we say "He doesn't." But on another level (the uneducated) "He don't" is always used. Both are meaningful, but unfortunately they are only acceptable in separate social situations.

As far as reading is concerned, the ability to analyze and explain linguistic structures will carry over most into those situations where the student is asked to do just that--to understand rather than to be understood. Incidentally, the formal nature of the poetic structure makes it an ideal place in which to examine the rules and the breaking of the rules of scientific grammar. When Emily Dickinson talks about butterflies leaping off "banks of noon" she is pushing language to a new limit; she is exemplifying a rule of the language by breaking it.

Thus the study of a truly scientific grammar, such as the transformational grammar we propose, can have practical and positive effects. It also lends itself well to the historical study of language. Presumably the historical study of language is justified in that it allows us to read with understanding and some ease the literature of earlier periods. But there are also other justifications. Like the social differences in language, the historical differences will be seen as very slight between one historical period and the next. Only when we look at the opposite ends of the development of a language, for example Old English as opposed to Modern American English, do we see the differences as extreme; yet they are superficially extreme. There is a great deal of phonological difference and some change in the formation of words, but few grammatical categories have been added or subracted. There is, however, much semantic change through loans of various kinds and semantic shifts of varying kinds and extent. Once it is understood really how little English has changed grammatically over the centuries, students will begin to understand how language can change without anyone really noticing it. Since the study of regional differences will be correlated with the study of language history, he will also begin to understand the relationship between chronological change and geographical variation within a given language. Regional dialects will emerge not as the result of, say, Southern laziness or perverseness, but as the natural function of time and geographical separation. Once the way the other fellow speaks is seen as natural and not affected, we can expect more understanding to run between the various regions of the United States. But again this is a possible, not a necessary, result of linguistic sophistication. Regional dialects and social varieties are natural results of geographical cleavage and social cleavage; the student should know this, and know it well.

Other matters should be dealt with in the study of the English language. The student should for example know how to handle a dictionary, including eventually all varieties from the vest pocket type to the Oxford English Dictionary. He should know what is in the dictionary, what should be in it, and what should not be there even if it does happen to be there. (It is an uninformed public that feels it is betrayed when a dictionary ceases to prescribe and begins to record usage. The latter job is, after all, the one the dictionary ought to do. Certainly the shortcomings of Webster III are on the side of too little attention to adequate description rather than too much.) This knowledge about dictionaries can best be gotten, not by devoting a given part of the six years (say the second part of the freshman year) solely to dictionary work, but by using the dictionary all the way through as an aid in the study of English. For example, it can be used for its etymological material when language history is being studied, for tracking down word families when derivational spelling is considered, and for levels of meaning when semantics is studied.

Some history of the origin of writing and something about the various major kinds of writing systems should also be included in the course of study. And certainly a good deal of time in the junior or senior year ought to be spent in studying the abstract nature of language, how language is acquired, etc.

The organization of the curriculum dealing with the many topics briefly discussed above is simple; it is a spiral of learning which has two basic characteristics. First, a complete grammar is presented at every level, in every year. It then is complicated from within. Rules are added, rules are reviewed and modified. The grammar grows from grade 7 through grade 12 until it is as complete as any grammar need be, though it is never as complete as the grammar used by any given speaker of the English language. Second, the easy problems are always attacked first; thus for example the Early Modern English of Shakespeare is approached for study only after some fairly sound foundations in Modern American English have been laid down and certainly before Middle English is studied. (Perhaps the proper time for studying Early Modern English or Middle English or American English dialects is when the student is reading Shakespeare or Chaucer or maybe Twain. In this way the historical knowledge will be more broadly based than if a few brief passages of Early Modern or Middle English were the basis of the study.) The principle of attacking the easy problems first is an important one, but the student should never of course be given the idea that he is being sheltered from more difficult problems. It is too easy to say "that won't be studied until you are a sophomore"; it is more difficult, but also more intriguing from the student's point of view, when he has questions, to give him on the spot at least a capsule glimpse of the mysteries of being a sophomore. The student should be aware that what he is being given at any one point is only part of the vast complex system that is the English language and that he will never finish a formal treatment of that vastness.

The outline of the curriculum supported by this prolog and philosophy is detailed for grades seven, eight, nine and ten. The actual writing for those grades has been completed. That for the first two years has been tested for a full year in the classroom and revised on the basis of that test. The material for the second two years will be tested during this school year (1965-66) and is subject to revision on the basis of that experience. The outline for the grammar for the last two years is brief since the curriculum for these years is only now being written. However, it should be possible to see soemthing of the nature of what is intended for these last two years by reading the outline. The entire curriculum, of course, is subject to revision as further reactions are received from classroom teachers.

The language curriculum for each grade level is divided into that which deals strictly with the grammar and that which is concerned with other aspects of language study--sociological, historical, etc.

GRADE SEVEN

I. The grammar: A sequence of rules, known as phrase structure rules, that explain the grammatical utterances of the language. These rules lead to kernel sentences--simple, declarative, active sentences which are the basic sentences of the language (there being a finite number of types). All other sentence types are derived from the kernels by processes called transformations. The

grammar for the seventh grade is primarily concerned with leading the student to arrive inductively at these rules and to understand the nature of kernel sentences.

(Insofar as definitions are needed for nouns, verbs, adjectives, etc., the definitions of traditional and structural grammar will serve the purpose. Thus it will be possible to build upon what knowledge a student may arrive with. But by the time the student has completed the phrase structure rules which explain the kernel sentence, he should have a deeper understanding of what constitutes a noun or verb and what they do than can be afforded by any simple definition.

A. The phrase structure rules in this initial presentation of the grammar are a short list of partially ordered rules directed toward distinguishing the main constituents of the sentence--the verb and its auxiliaries, adverb, noun, and adjective--and how they occur in sentences.

...

1. Five main verb types are recognized.
   a. the verb be
   b. linking verbs--such as seem, become, etc.
   c. mid verbs--such as weigh, (as in "He weighs fifty pounds."), cost, etc.
   d. intransitive verbs
   e. transitive verbs

No subclassification of verbs is presented at this level. The method of approaching the rules governing these verb types is inductive. By asking questions about the way various elements of our language operate, and by encouraging the students to ask questions, the teacher should be able to get the class to write the appropriate rules. For example, examine the following five sentences:

(1) He was my friend.
(2) He became my friend.
(3) He hit my friend.
(4) He went away.
(5) He weighed fifty pounds.

By questioning how the verbs in these sentences behave we can discover that only (3) can be made passive; only (1) can invert to initial position for a yes-or-no question; in both (1) and (2) the number of the word to the left of the verb determines the number of the word to the right of the verb (if we change "he" to "they," the corresponding change "friend" to "friends" must follow); (5) cannot be modified by a manner adverbial, such as "slowly," but (2), (3), and (4) can. These and other operations would lead us in a purely formal way to distinguish five main verb types. (The assigning of symbols to the various sentence elements makes it possible to formulate graphically and clearly the phrase structure rules which show the underlying structure of a particular sentence type. Later the use of the same symbols makes it

possible to formulate clearly the transformation rules which show how complex sentences develop from kernel sentences). We can, then, formulate the following rules to distinguish the five main verb types:

a) The sentence consists of a noun phrase (subject) and a verb phrase (predicate) which is symbolized as

Sentence $\longrightarrow$ NP + VP ($\longrightarrow$ means "is rewritten as.")

b) The verb phrase will consist of auxiliaries plus verb.. This fact can be symbolized as:

VP $\longrightarrow$ Aux + Verb

c) Verb will be either a <u>be</u> verb plus a predicate, or some other kind of verb, symbolized as Vrb. Thus:

Verb $\longrightarrow$ be + Pr
or Vrb

(Pr = predicate adjective, predicate noun, or predicate adverbial)

d) Vrb can be either a linking verb plus predicate or one of the remaining verb types, symbolized as Vb. Thus:

Vrb $\longrightarrow$ Vlnk + Pr
or Vb

e) Vb will be either a mid verb plus a noun or it will be one of the remaining types, symbolized as V. Thus:

Vb $\longrightarrow$ Vmid + NP
or V

f) V will be either an intransitive verb or a transitive verb plus a noun. This fact can be symbolized in this rule:

V $\longrightarrow$ Vin
or Vtr + NP

(where NP = direct object)

2. The auxiliary material which occurs in front of the main verb of the sentence is shown to consist of tense, and certain optional elements--modals, the helping word <u>have</u>, and the helping word <u>be</u>--which occur in that order. The helping verb <u>have</u> invariably causes the next verb in the string to take its past participle form (a fact symbolized by <u>have + en</u>). The helping verb <u>be</u> invariably causes the next verb to take its present participle (or ing) form. So the string of symbols for a verb phrase which includes all the possible elements would look like this

Tns + M + have + en + be + ing + verb

This is a symbolic description of a verb string like

would have been running

3. The notion of adjective is introduced without any further subclassification in the seventh grade, and only as one form of the predicate which follows be verbs and linking verbs. The adverb of location is dealt with here also as another form of the predicate following be and linking verbs.

3. The only other subclass of adverb introduced in the seventh grade is the manner adverb. Both here and in later years adverb subclasses are determined on the basis of substituting the appropriate question word. Each adverb leads naturally to a different question word. For example

He hit it hard (How did he hit it? Hard is a manner adverb.)
He is in town (Where is he? In town is a locative adverb.)

4. The noun can be further broken down into finer classifications in the following steps, which we also symbolize:
   a) Nouns will be either countable nouns or mass nouns. That is, they can answer the question how many, or the question how much.
      N $\longrightarrow$ Ncnt or Nm (where Ncnt = countable nouns, and Nm = mass nouns)
   b) Countable nouns can be further broken down into animate and inanimate nouns.
      Ncnt $\longrightarrow$ Nan or Nin (Nan = animate nouns; Nin = inanimate nouns)
   c) Animate nouns will be either human or nonhuman.
      Nan $\longrightarrow$ Nhum or Nnon (Nhum = human nouns; Nnon = nonhuman nouns)

Mass nouns are distinguished as a type of noun which is always singular. Animate nouns are distinguished as nouns which can follow verbs like "terrify." Human nouns are those about which we ask "who" and "whom." This class will include all the personal pronouns except it.)

II. Social levels: A unit called Varieties of English discusses the differences (largely morphophonemic) that separate the various social levels. Social levels are a natural function of social cleavage. The linguistically astute human being can operate on the level called for by the social situation. The school classroom by definition represents the social level requiring educated speech.

EIGHTH GRADE

I. The grammar: After an appropriate review of the phrase structure rules of the seventh grade, the eighth grade is concerned with an

expansion of these rules, and then with some transformation rules, specifically those dealing with passive constructions, questions, and several complex transformations involving joining elements of two different sentences, and embedding one sentence in another.

A. Expansion of phrase structure rules: The 18 phrase structure rules of the seventh grade grammar lead to basic kernel sentences, but they are very general rules which leave unexplained many elements in the grammar of the English language. The first units in the eighth grade expand and complicate some of the rules. The purpose in this refinement of rules is not only to give a fuller understanding of important elements of our language but also to foster in the student a questioning attitude toward parts of his language and an appreciation of ways in which the rules which describe the language can be formulated.

1. The first expansions add the two optional adverb classes --time and locative, or place. The subclassification is again made on the basis of the kind of questions they lead to --when? and where? Students are lead to discover that these elements may optionally occur in any sentence.

2. Next some of the verb classes are further subdivided. The general class of intransitive verbs is broken down to show that among intransitive verbs is a class which occurs with adverbs answering the question "to what place?" This subclass of adverb can be called a directional adverb. It is different from the locative adverb which answers the question "in what place?" The difference in the two can be seen in the following sentences:

   The cat is sleeping on the table. (at what place)
   The cat ran to the barn. (to what place)

   Only a small class of intransitive verbs occurs with the directional adverb. A rule formalizing this breakdown can be symbolized in this way:

$$\text{Vin} \longrightarrow \left\{ \begin{array}{l} \text{Vi} \\ \text{Vi}_{\text{dir}} + \text{Dir} \end{array} \right\}$$

3. A final expansion of verb classes in this year is concerned with the linking verb. This class is a subdivided on the basis of those verbs which occur with manner adverbs and those which do not. This can be illustrated by the fact that we say

   He became president willingly

   but not

   He seemed tired willingly.

   Students are led to write a rule which indicates that there are the two subclasses.

$$\text{Vlnk} \rightarrow \left\{ \begin{array}{l} V_{lac} + (\text{Man}) \\ V_{lst} \end{array} \right\}$$

(Where V_{lac} stands for <u>active</u> linking verbs which occur with Manner adverb, and V_{lst} stands for static linking verbs.)

B. Transformational rules: The phrase structure rules, both those of the seventh grade and those expansions found in the eighth grade, lead to kernel sentences. That is, they explain elements found in basic English sentences, but they do not explain the questions, passives, negatives, and other more complicated structures which form the language we use every day. Kernel sentences become the complicated sentences of our language by transformation. The mental processes involved in transformations are orderly and it is possible to indicate them by clearly defined rules which describe the various steps. In the eighth grade we are concerned with two kinds of transformations--single-base operations on one sentence and double-base operations in which two sentences become one.

1. Single-base transformations: The eighth grade covers only two single-base transformations, but they are important ones and account for a large number of the sentences of the language.

a. The passive transformation. The rule for this transformation, like all the rules, will hopefully be written by the class on the basis of its experience with the sentences. The rules explain the exact structural change involved in deriving the transformed sentence. For instance,

The man ate the orange.

becomes through clearly definable structural changes

The orange was eaten by the man.

Experience with sentences of this general type should lead to the general rule:

Noun phrase 1 (subject) + verb + Noun phrase 2 (object)

becomes

Noun phrase 2 + be + verb + by + Noun phrase 1

(Note: It should be pointed out that for the sake of brevity and simplicity in this outline we are leaving out a great deal of information which the student himself will get. For instance, in this outline when we have symbolized sentences, as above, we have ignored the complicated

but essential matter of tense, which is always shown in our language by the first word in the verb phrase and must always be indicated in any accurate description of an English sentence.)

b. Question transformations: Question transformations are arrived at by examining what happens to kernel sentences when they are turned into various kinds of questions. For instance, by reversing the subject and the first word of the verb string in the following sentences, we produce sentences which might be called yes-or-no questions, because they call for that kind of answer.

John has made the touchdown. $\Longrightarrow$
Has John made the touchdown?

Mary is running down the street. $\Longrightarrow$
Is Mary running down the street?

George will sleep all day. $\Longrightarrow$
Will George sleep all day?

(The symbol $\Longrightarrow$ indicates "becomes by structural change.")

To form yes-or-no questions from sentences which have only a single item in the verb is more complicated. What happens, for instance, when the following sentences become yes-or-no questions?

John made the touchdown. $\Longrightarrow$
Did John make the touchdown?

Mary ran down the street. $\Longrightarrow$
Did Mary run down the street?

It is possible to lead the student to see that two things have happened. 1) "Did" has been added and now indicates the tense; and 2) the subject and at least part of the verb have traded places. By moving the symbols for the basic kernel sentence around, it is possible to formulate a graphic rule.

NP + verb + NP $\Longrightarrow$
Did + NP + verb + NP

Similarly, other kinds of question transformations can be symbolized and the rules for what happens can be formulated. Thus we can transform

John has made the touchdown. $\Longrightarrow$
to
Has John made the touchdown?

to What has John made?

to Who has made the touchdown?

And Mary ran down the street. $\Longrightarrow$

to Where did Mary run?

One aim of this unit is to illustrate the fact that a basic relationship exists between all kinds of questions. Finding such relationships is what makes it possible to show how a general transformation rule can account for many kinds of sentences.

2. Double-base transformations: These transformations explain how two sentences are combined to form more complex utterances. We deal with two kinds in the eighth grade.

   a. Conjunctive transformations: These transformations explain how sentences like the following pairs become, through conjunction, transformed sentences.

Bill went fishing for trout
Joe went fishing for trout } $\Rightarrow$ Bill and Joe went fishing for trout.

Florence washing the dishes
Florence dried the dishes } $\Rightarrow$ Florence washed and dried the dishes.

He had prepared ham
He had prepared eggs } $\Longrightarrow$ He had prepared ham and eggs.

etc. It should be fairly easy for students to write the rules for these conjunctions. For instance, the sentences of the first pair are symbolized in this way:

NP_1 + verb + NP (object)

NP_2 + verb + NP (object)

The rule for the conjunction can then be symbolized in this way:

NP_1 + and + NP_2 + verb + NP (object)

The examples we have used here are, of course, extremely

simple, but the curriculum is designed to work from the simple to the difficult and in each unit there are exercises of varying difficulty which should provide work for students of various levels of ability.

b. Embedding transformations: these transformations are at once more difficult and more interesting. A good deal of time in the eighth grade is spent on adjectival subordination, which is one form of embedding, and on possessive embedding.

For example, if we are given two sentences, one of which is of the form subject + be + predicate adjective, and the other of which contains a noun which is the same as the noun subject of the first sentence, then the first sentence can be embedded in the second sentence in the following steps:

The house is green.
I live in the house } ⟹

I live in the house which is green ⟹

I live in the green house.

This process, like all the others, can be expressed in the form of a rule by using symbols to show exactly what has happened. This is an example of adjective embedding.

Or, if we are given two sentences, one of which is of the form subject + have + object, and the other of which contains a noun which is the same as the noun object of the first sentence, then the first sentence can be embedded in the second in the following steps:

Harry has a book
The book is exciting. } ⟹

The book which Harry has is exciting. ⟹

The book Harry has is exciting. ⟹

Harry's book is exciting.

Again, in the eighth grade grammar, students are asked to examine a number of sentences of this kind and to analyze what has happened in each step. They are then asked to write the rule which describes the process. In so doing, they come to have a better understanding of how the notion of "possessive" enters our language and how a possessive construction has come from two kernel, or basic, English sentences.

II. The general language material for this year is found in two units --one on phonetics and one on the development of writing systems. The goal of the first is simply to teach the phonetic alphabet and to make students aware of the nature of sounds of their language and the relation of sounds to language. The unit on writing systems is a brief history of the development of an alphabetic script.

NINTH GRADE

I. The grammar: The whole grammar is again reviewed and complicated. The complication features a further breaking down of verb classes, particularly the introduction of verbs which take indirect objects, verbs which have particles, verbs which appear only with prepositions, and those which take directional adverbs (other than the intransitive directional verbs discussed in the eighth grade). A unit on the determiner expands the rules on the noun phrase, and there is an additional unit on the question. The year's work is completed with the introduction of the negative.

A. Expansion of the transitive verb.

1. The indirect object verb is one of many classes of transitive verbs. The student is led inductively to ask questions about how various verbs behave and to classify them according to their behavior. For instance, he is asked to examine sentences like the following:

Jeremy hit the ball.
Jeremy gave me the ball.

On the basis of what happens when these are made passive, it is possible to characterize the difference. The first can become passive in only one way, but the second can form two passives.

The ball was hit by Jeremy.

but

The ball was given me by Jeremy.
I was given the ball by Jeremy.

This is a distinctive feature of a certain class of transitive verbs which we call indirect object verbs.

2. Another class of transitive verbs are like the ones found in the following sentences.

He looked up the number ⟹ He looked the number up.
The boy put on his shoe. ⟹ The boy put his shoe on.
Jane took off the cover. ⟹ Jane took the cover off.
The man looked over the business. ⟹
The man looked the business over.

Verbs like the ones in these sentences require the movable words (those like up, on, off, and over) which are labeled particles.

3. Other transitive verbs require a preposition, which differs from the particle in not being able to move beyond the object. For example

The girl looked at the picture.
The janitor swept out the dirt.
We raked up the leaves.
Mary turned on the lights.

In these sentences at, out, up, and on are considered part of the verb because the verbs, in the sense they are used in here, would not appear without the prepositions.

4. The unit on the final class of transitive verbs considered in this year, that which occurs with directional adverbs, is an expansion of a concept found in the eighth grade. There we developed the notion that certain intransitive verbs take directional adverbs, those which tell "to what place." Now we develop the notion that certain transitive verbs may also occur with this kind of adverb. For instance.

He pushed the cart to the store.

After students have distinguished these various classes, they are led to write a symbolic rule which summarizes their observations.

B. The third unit of the ninth grade grammar deals with the determiner, that element which precedes the noun in a noun phrase. The material which precedes the noun in English sentences is varied and fairly complex. In this unit we limit the discussion only to an examination of articles, distinguishing between the definite the and the indefinite a/an or some. The development of the notion that a/an and some are really three forms of the same element introduces the student to an important principle for making linguistic distinctions. That is, if two items always occur in the same postion--as a/an and some before nouns --and yet are not interchangeable, we can conclude that they are two forms of the same item. That is, a/an never occur where some does.

C. The organizing device of complicating from within the grammar of previous years is especially well illustrated in the ninth grade unit on the question transformation, which was first developed in the eighth grade. This device enables us to incorporate as we progress the latest linguistic concepts of this kind of grammar. In the ninth grade we account for the fact that there is an underlying difference between such sentences as

He swiped the cookies.

and

Did he swipe the cookies?

though they may have the same phrase structure pattern. The difference is the ultimate direction of the sentences. One becomes a question and one doesn't. If this notion is accounted for at the beginning of the rules describing kernel sentences, by the addition of an optional symbol, this symbol can then indicate that transformation will produce the question. Thus we can say that a sentence is made up of a Noun Phrase and a Verb Phrase and that it may become a question.

D. The final unit of the year shows how the negative word not appears in sentences. By examining many negative sentences, the student is led to observe that not appears after the first auxiliary word of the verb string, if one exists, or after a form of do if it doesn't. For example:

He has run fast	$\Longrightarrow$	He has not run fast.
He is running fast	$\Longrightarrow$	He is not running fast.
He will run fast	$\Longrightarrow$	He will not run fast.
He runs fast	$\Longrightarrow$	He does not run fast.

The optional symbol Neg is also placed in the first rule to show that sentences may head in a negative direction.

Though not is only one form of the negative, it is the most common form, and this introduction to the complexities of negative sentences should give the student the information for further investigation at a later time.

II. General Language Material: A unit on lexicography and one on the history of the language completes the language material for the ninth grade in this curriculum. The lexicography unit discusses the making of dictionaries and opens up the question of the authority of the dictionary. The history unit is tied closely to the Shakespearean play being read in the literature curriculum and is concerned chiefly with the syntax of Elizabethan English. If the students have been well grounded in the syntax of their own language and the process of transformations, the comparison with the structure of Shakespeare's English should be both interesting and entirely possible.

TENTH GRADE

I. The grammar: The tenth grade grammar, after the necessary review, develops the imperative, building on concepts introduced in the question and negative units of the ninth grade. Other units deal with the noun clause, the reason adverb, additional material on determiners, and a further expansion of the transitive verb class to include complements.

A. The imperative

The student is led, again inductively, to see that imperatives, such as

Close the door.

are transforms of kernel sentences which have you as the subject noun phrase and which contain the modal will. Thus

You will close the door. $\Longrightarrow$

Close the door.

This seems a fairly obvious notion, but unlike previous grammars which often took it for granted, the grammar we are developing explains how we know that the corresponding declarative contains you and will. It offers proof in the same sense that mathematicians prove geometric theorems.

B. Noun Clauses

This unit first illustrates how noun clauses are the result of embedding one kernel sentence in another. For example

$\left.\begin{array}{l}\text{It is true.}\\ \text{He is here}\end{array}\right\} \Longrightarrow$ It is true that he is here.

By experimenting with various sentences the student is led to see that noun clauses can be embedded only in certain kinds of kernels. In making this discovery the student also discovers a particular class of nouns which can occur opposite a noun clause in a sentence with be for the verb. For example, we say

That he will be elected is a fact.

But we don't say

That he will be elected is a book

nor

That he will be elected is a mind.

The student is also led to see that such noun clauses occur opposite a certain class of adjective.

That he will be elected is true
. . . is certain
. . . is obvious

but not That he will be elected is happy.

Finally, the work with the noun clause reveals a special class of transitive verb which requires, as a direct object, nouns which are animate. For example

That he might flunk terrified the boy.

C. The Complement Verb

A certain class of transitive verbs is often found with complements. We are concerned with identifying these verbs and discovering the transformations by which the complements get into the sentences of the language. For instance we inquire how

We elect John
John is president } becomes

We elect John president.

Other examples of this kind of verb are seen in the following sentences.

I consider him a genius.
The queen dubbed him a knight.
Jack painted the fence white.
The teacher forced him to go.
We believed him to be honest.

It is possible to show how each one of these sentences is a transformation from two kernel sentences. The students are led to understand the exact steps by which the sentence is derived and to formulate a rule to describe the process.

D. The Reason Adverb

The material in this unit introduces the adverb. It will be developed more completely in a comprehensive unit on all adverbials in the eleventh grade. In general, reason adverbs are shown to be those which lead to the question <u>why</u>?

We took the trip for fun.
Why did you take the trip?
(<u>For</u> <u>fun</u> is a reason adverb)

E. The Determiner

Another look at the determiner reveals a connection between the kind of article which precedes the noun and whether it can be followed by a restrictive or nonrestrictive clause. For example, <u>any</u> preceding a noun seems to call for a restrictive clause after it.

Any child who answers correctly gets a trip to Disneyland.

This unit is an attempt to probe more deeply into the structural difference between restrictive and nonrestrictive elements in the noun phrase than is usually attempted.

II. <u>General Language Material</u>: A second unit on the language of Elizabethan England makes up the general language material of the tenth grade curriculum. It is again correlated with the Shakespearean play taught in the literature curriculum and deals not only with the syntax of the period as it can be explained in terms of transformational grammar, but also with a study of the phono-

logical aspects of Elizabethan English, how it was pronounced and how the pronunciation differed from that of modern English. The student should have a firm enough grounding in the grammar of his own time to make this a revealing study for him. He will be able to make his own comparisons and contrasts and be led to form some general observations about the way language changes.

ELEVENTH GRADE

I. The grammar: It is intended that this will be the last major expansion of the grammar, which has by this time reached a rather full state of complexity. The most frequent subordinating and coordinating transformations have been presented, and the students should be at home with the concept. Only a few additions are contemplated for this year. The first will review all adverbials and attempt to deal comprehensively with adverbial clauses, which will be shown to be the result of embedding one sentence in another. The student will be asked to discover the steps by which the embedding takes place. There will also be a unit on derived nominals and modifiers. We will be concerned with finding the source of such words as interesting, washing, sleeping in sentences like

The book is interesting.
The washing machine broke.
He looked at the sleeping child.

These too can be shown to be the result of embedding simpler sentences.

With these additions the grammar for this year will be primarily concerned with an attempt to look comprehensively at all of the elements developed in the earlier years of the curriculum in order to see how the parts are related. It is expected that this will lead to some understanding of general linguistic considerations. For instance, the students should be ready to deal with the recursive nature of the rules which generate sentences. This, of course, is the quality of our language, and probably all languages, which makes it possible to add modifiers indefinitely by applying the rules again and again. This quality makes such sentences as the following possible:

> This is the cock that crowed in the morn, that woke the boy all tattered and torn, who milked the cow with the crumpled horn, that tossed the dog. . . that ate the malt that lay in the house that Jack built.

The limitation of the human mind is all that prevents a sentence of infinite length.

We also hope to lead the student to see the necessity of ordering both phrase structure and the transformational rules. The order-

ing of the rules, of course, is an especially important concept in this grammar. It is what makes it possible to call it a generative grammar. The necessity of ordering will require a review of all the rules and justification for placing each one.

In the course of formulating previous rules various problems have developed. The students should be ready now to consider such problems and to attempt to find some solutions. For example there is a great deal of cross classification in the noun classes and in some verb classes. Animate nouns can be either human or nonhuman. But an inanimate noun can also be called nonhuman. In attempting to discover ways to deal with such problems, the student should become increasingly aware of the complexity of the language and should realize that there is a great distance between any formal grammar which can be worked out and the complex language that any speaker actually carries around with him. In other words, the student should by now have a great appreciation of his own language, of the nature of language itself, and of what is meant by grammar.

TWELFTH GRADE

The work for the last year in the curriculum will probably be primarily a study of the history of the language. The difference between the external and internal history of the language will be indicated. That is, historical changes that have occurred in the language itself will be studied (for instance, the change from Old English "brad" to Middle English "brood" to Modern English "broad"). This is the internal history. The external history will deal with the main historical events that have been important for the history of the language (the Norman Conquest, for instance).

There will also be an attempt to correlate the study of syntax with the other strands of the curriculum. For example, a mature look at usage and a discussion of appropriateness of forms used in writing and speaking should fit well into certain aspects of the rhetoric curriculum. Similarly, some work is contemplated in analyzing literary style in terms of transformational grammar. Because this grammar deals with "deep structure" of a sentence it should add much to the analysis of style.

CONCLUSION

A word of conclusion is in order. The language curriculum which is being developed is based on the principle that language is transformational in nature. We feel this gives a sound and accurate explanation of our language. One of the principles of such a grammar is that it is not possible to write a complete grammar of English or any other language because language is as infinitely complex as the human creature who uses it. We feel, however, that transformational grammar offers an excellent method of explaining this very complexity and gives us an instrument to describe it.

We are more interested in having students gain some understanding of language, and specifically their own language and how it develops and works, than having them memorize rules. We feel that such an understanding should hopefully give them the knowledge of language that will make the rules easier to learn and to retain, because they will be based on comprehension.

This is an evolving curriculum, and the outline we present here is subject to change based on experience in the classroom and on work with teachers of students in the junior and senior high school.

A CURRICULUM IN RHETORIC

The purpose of the entire curriculum in rhetoric is to teach students to communicate effectively. We call our subject rhetoric because this term is broad enough to include both written and spoken uses of the language, yet does not, as the word communications sometimes does, imply that the program will be concerned to a great degree with journalism and the mass media.

Both composition and communication are, however, closely synonymous to our term, rhetoric, for the student is consistently encouraged to look upon rhetorical discourse, whether written or spoken, as something which must be "composed", i.e., deliberately and thoughtfully fashioned, and, at the same time, as an act of "communicating," which must ultimately be judged by its effect upon an audience.

To write or speak effectively, a student must have developed a number of skills, cultivated a set of habits. The cultivation of these habits is the goal of the rhetoric program. And with the goal thus defined, it is apparent that certain other practices have to be rejected. For example, this is not a curriculum which is satisfied with touching lightly over as many topics as possible. Rather, it is most concerned with letting the student see the connection between the topics and any rhetorical purposes that could conceivably be his own. This is not a curriculum which treats "correctness" (commonly ossified into a series of sterile and groundless "rules") as an end in itself. Rather, it considers correctness as an adjunct to the primary job of communicating a given set of ideas in as effective a way as possible. This curriculum is not concerned that the student carry away a particular theory of rhetoric. Rather, it holds that all aspects of the curriculum must justify their place by promoting effective writing; it presupposes that rhetoric is an art rather than a science, and its methods are thus more likely to be eclectic than rigidly systematic. This is the sort of course in which the student's success is judged not merely by what he knows, but by how well he practices a specific art--the art of communicating in language.

When a curriculum takes this direction, the thinking of students and teacher is not likely to be hemmed in by categories, specialized terms used to designate "subjects," the "mastery" of which is held to be the mark of progress in learning. We believe that rhetoric is a unified art and that the student should always be conscious of that art in its unity and totality. To be sure, education proceeds sequentially and any program must proceed through a series of shifting emphases. One kind of problem may appear to be neglected while another kind is being intensively pursued. But the unity of the rhetorical act is constantly emphasized. The few basic terms which have helped to shape this curriculum refer only to aspects of the total art of rhetoric. The student is encouraged, not to think in terms of labels and categories, but to realize that in his writing he has a particular end in mind and that there are particular means by which it can be achieved. He is made aware that the few terms which are used to give order and disciplined sequence to the curriculum are not isolated entities but that they overlap, casting light upon one another, and that they indicate an emphasis or a direction for the student,

not an airtight compartment of learning to be completed and then abandoned in favor of something totally new.

One term undergirds the entire curriculum, no matter what kind of rhetorical problem confronts the student at any particular moment. That term is purpose. Effective communication is never purposeless; hence, the student should have a clear notion of the rhetorical purpose of each piece of writing. He should see that the procedures and language of rhetoric are chosen and shaped by the purpose which alone "makes sense" of what he has chosen to do.

It follows that, in the classroom, an awareness of purpose should be present in every assignment. Far too many English textbooks ignore this fact. For example, on the subject of complete sentences, their pattern of reasoning goes something like this:

1. To write well (silent assumption: We all want to) one must follow the rules.

2. There is a rule (never mind whose rule, or whether it is valid or not) that writing should be in complete sentences.

3. Therefore, you're going to learn what a complete sentence is and your sentences are going to be complete!

The pattern needs to be reversed to something that is comprehensive and purposeful to the student:

1. You have discovered that it is useful to write effectively.

2. To write effectively, your units of punctuation must carry the greatest amount of meaning possible.

3. Now, let's explore what kinds of punctuation units succeed in conveying meaning and what kinds fail. Why are some "complete sentences" less effective than some incomplete sentences and vice versa? Why is "Stop." for many purposes much better than "I should like to request that you desist."? Why is "Nonsense." a fuller communication in some circumstances than "I don't believe a word you're saying."? On the other hand, why is an incomplete sentence like "Despite all of the help which we could give him." likely to puzzle and annoy a reader, and thus frustrate communication?

The assignments that students encounter should not appear to generate mysteriously out of the mind of the teacher or textbook writer. In this curriculum, we have tried to develop assignments not as mere routines which are "good for" the student, but as procedures by which specific ends can be achieved; and, of course, the more attractive and genuine the achievement appears, the more energetically the student will tackle the job of bringing it about. Rather than being assigned "My Vacation Trip," for example, students should pursue topics like "Why I'll Never

Go to Yosemite Again," or "The Best Vacation Spot in Oregon," where the purpose of the writing--the effect to be achieved--can be part of the student's incentive for writing. Nor is awareness of purpose reserved for some such special category as "persuasion." On the contrary, every kind of activity involved in composition--defining a word, constructing a sentence, choosing a topic, consulting a card-catalog--is purposeful, and the student is constantly encouraged to regard it in this light.

Unlike some other skills, piano playing or carpentry, for example, rhetoric is an inventive art at even the most elementary level. Drill, in the sense of merely repeating what others have written, can never lead students to the fundamentals of composing. Even the beginning writer must put things together--words, ideas, experiences, arguments --that have never been put together before. It follows that training at all levels of a rhetoric curriculum must include training in invention, invention of ideas and of arrangements of ideas, of phrases and sentences, and of relationships between all these and different audiences. It is especially tempting, when dealing with "ordinary" students, to contract our view of our task to "getting a decent sentence out of them with a subject and a verb." But to do so is to frustrate the real purposes of a rhetoric curriculum. In the first place, students will not learn to write real sentences until they have learned to devise real thoughts. And in the second place, even if we could teach a kind of respectable prose style without teaching students to think, we should not: the teacher of rhetoric influences, in no small measure, the very quality of life which will be led by those in his classes. Unless we are ready to give up democratic education, we must really educate.

To put it simply, one writes or speaks only as well as one thinks. The art of rhetoric is not practiced in a vacuum, but depends upon habits of observation, discrimination, and imagination--the skills of understanding about the world or whatever part of it one chooses to communicate about. A thoughtful author can write a lively, original work about a common, even threadbare, subject because he sees and understands the subject in a lively, original way, not becuase he has a knack for a mysterious process called "composition." And his seeing and understanding are strengthened by the ideas he has accumulated through experience, reflection, and above all, wide reading.

The teaching of communication is a teaching not only of language and of methods of thought; it is a teaching of how to affect other people through language. To say that we want our students to write effectively is to say that questions about the "audience" must be faced from the earliest years. Since the effective writer always, to some extent, takes his audience into account, it is unsound to have all writing addressed implicitly or explicitly to only the teacher. This curriculum recognizes the importance of varying the audience addressed, of composing for fellow students, the writer's private self, and audiences outside the classroom, as well as the teacher.

A curriculum which seeks, as does this one, to develop skill is, in part, a "how to" curriculum. We can describe the present curriculum as centered upon three basic kinds of "how to." First, Substance, or

how to explore, systematically and responsibly, the infinite world of facts and ideas which will provide the raw materials for the act of communication. Second, Structure, or how to give order and development to the facts and ideas which have been chosen as the substance of communication. Third, Style, or how to employ most profitably the special qualities of language which will achieve the desired rhetorical purpose.

Substance, the "What's it about?" of communicating, calls into play the first major set of skills. What this curriculum would call "discovery of ideas" begins in the seventh grade as a natural component of story-telling rather than as a separate discipline. In the total curriculum, however, it poses ever-increasing demands upon the student's ability to understand, and its materials move from the familiar to the novel, from the concrete to the abstract, from the simple to the complex-developments reflected, in turn, by the increasingly sophisticated levels at which the communicating itself takes form. This does not mean that, as the student develops, he will move from a totally "subjective" to a totally "objective" view of reality. His writing and speaking are expressions, inevitably, of what he thinks and is. Writing and speaking, uniquely, are highly individualized processes for which principles of effectiveness can be identified and taught; but they are processes which cannot be dissociated from the identity of the student. And, in this sense, part of the context of communication is always the communicator himself.

What the student is invited to think of as "development of ideas" is what we would call structure and is concerned with the arrangement and emphasis of the major elements of discourse, the events, propositions, problems, and so on, whose ordering accounts for the fundamental shape of any communication. The particular skills required in achieving effective structure are those of selection, arrangement, and development, the supplying of evidence or example or elaboration. Perhaps these procedures are not very different from those by which the student has explored the subject of his writing, but here they become the actual elements of composition because they are controlled by a purely rhetorical purpose--persuasion, instruction, entertainment, or comparable goals--which must be defined in terms of an audience.

The final set of skills has to do with the unique language choices which we consider within the term style. The study of language necessarily involves the knowledge of many details, but the study of style--that is of words, sentences, and more complex linguistic relationships--is not, within the rhetoric curriculum, taken as an end in itself but as an approach to the basic elements of which the art of communication is composed.

The nature of learning requires that one kind of skill be temporarily stressed at the expense of other kinds. But within the rhetoric program for any one year, each of these three major areas of concern--substance, structure and style--reappears, although at progressively more advanced levels of treatment and not always in simple and clear-cut fashion. Indeed, the curriculum, from the beginning, does not treat these areas as totally separate or irrelevant, nor, it is hoped, will the teacher who

uses the curriculum. No segment of the act of communication can be dismissed as wholly unrelated to the art of rhetoric.

GRADES SEVEN AND EIGHT

The seventh grade rhetoric curriculum begins with a short orientation unit. In this case, the "orientation" is not an overview or generalized introduction; instead the unit seeks to make a simple but profound point: that the language which the student has long employed as effortlessly and uncritically as he has used his arms and legs is always, although he may never have realized it, used for a purpose, and that the rhetorical effect of his language determines whether or not he succeeds in this purpose. If the student begins to see that purposes--worthy and well-intentioned though they be--may fail because of the inappropriateness of his language to a particular situation, he is on the way toward an understanding of what skill in language can do for him.

Just as purpose undergirds all other aspects of the rhetoric curriculum, so, then, is its consideration appropriate to the opening unit. But purpose cannot exist by itself. It grows out of convictions which the student develops as he comes to know more about himself and the world around him. It attaches itself to real topics and feelings. Thus, the primary emphasis in grade seven is upon the student's discovering and developing within himself these raw materials, the reservoir of ideas, which are significant to him and which he wishes to make meaningful to others. The second, and main unit, then, is called "Finding and Developing Ideas," a title intended, of course, to reflect the curriculum's constant concern with substance and structure. The processes of "finding" (substance) and "developing" (structure) ideas are not sharply distinguished in the seventh-grade curriculum. This is not, we believe, the place to stress wide-ranging inquiry or to insist upon rigorously reasoned prose, but instead to encourage the purposeful selection and arrangement of materials which lie close at hand. In developing the young writer we usually need to convince him that familiar materials within his own experience--animals, people, places, events--are significant and worth expressing to others. For most students we need to begin by encouraging verbal facility, not discouraging it; there will be plenty of time later to trim the sails, but first there must be sails to be trimmed. The main form within which the student is asked to work here is the relatively simple structure of narrative; the purpose which governs selection and order is not elaborately rhetorical nor externally imposed, but calls into play his ability to communicate the sources of his own interest and satisfaction.

Within the unit on "Finding and Developing Ideas" are four sections: Using Thurber's "Snapshot of a Dog" and a seventh grader's description of his dog as models, Part 1 asks the student to characterize a pet or animal through the use of details which establish a vivid and unified impression. Part 2, taking examples from Mark Twain, Emily Dickinson,

Alexander Pope, and others, encourages closer perception by the student of what he observes around him and shows him how the use of details can reveal and convey a particular attitude toward a subject. Part 3 examines narrative, with selections from Kathryn Forbes and Lincoln Steffens, to show how a simply structured incident can create a sense of suspense and climax, and how use of details increases a reader's involvement in, and understanding of, the narrative. Part 4 applies the principles learned in the preceding lessons to a structured, fanciful narrative in which the students are, after preparation, encouraged to use their own invention. This sort of imaginative writing is, we believe, an important adjunct to the non-fictional forms. Though we are not trying to make "creative writers"--novelists, dramatists, poets--out of all our students, every teacher knows that good writers of the kind we are working for must be creative in the sense of being able to transform their own experience, imaginative as well as real, into something understood, structured, made available and meaningful to others. And if they are to be creative at eighteen--or thirty-eight--their creative needs and interests must be fed from the earliest years.

Throughout this and the other parts of the rhetoric curriculum we insist upon the test of effectiveness. Two questions which are always at our lips are "How effectively does this passage do what you want it to?" and "How can it be made more effective?" These questions are particularly central to the considerations of the two seventh grade units on Style, one entitled "The Rhetoric of the Sentence" and the other "Diction." The phrase "Rhetoric of the Sentence" is intended to make clear the distinction between the grammatical approach to syntax--the possible ways of saying something, and the rhetorical approach--the most effective way of saying something. At the same time, the knowledge of transformational grammar gained by this time in the language curriculum provides help here by giving the student a terminology and an awareness of sentence structure so that he can proceed with his rhetorical examination. Analysis of sentences, then, begins in the rhetoric curriculum from a consciousness of their rhetorical purpose. Ananalogous emphasis marks the appraoch to vocabulary and the use of particular words. The power and fascination of individual words is stressed (for a word, taken by itself, is not meaningless), but here again, "style" is seen as the operation both of individual words and of the larger constructions of which they are a part.

In neither the seventh nor the eighth-grade curriculum does spoken --as opposed to written--communication occupy a fixed and exclusive place in the year's program, although there are specific speaking assignments. We have felt that, as the student begins to explore the three principal areas of substance, structure, and style, distinctions between speaking and writing are secondary and might prove confusing. But to say that the distinction between speaking and writing is not of critical importance at this stage is not to minimize the importance of both modes of communication in the program, nor is it too early for the student to encounter certain facts about the special challenge of speaking. We have felt that the teacher's use of oral communication in the exercises should occur under circumstances which he is best competent to judge but that the use of such assignments should certainly be systematic and progressive. The curriculum, therefore, includes a Teacher's Handbook

on Speech for grades seven and eight which, without precisely locating speaking assignments in the program, offers fairly explicit suggestions as to their nature and arrangement.

Not only formal speaking but class discussion is an important medium for verbal communication. Like any other mode of communication, group discussion can be either formless and fruitless or systematic and profitable. In democratic societies, a very common form by which community discussion proceeds is prescribed by the rules of parliamentary procedure. In most school systems today, the seventh and eighth-grade students are, through various student organizations, encountering these rules, which serve to illustrate the way in which spontaneous, informal communication can gain effectiveness by adhering to principles of form. The seventh-grade curriculum includes lessons and study materials on parliamentary procedure, again to be introduced at points which the teacher judges to be most appropriate. And the student should be made to feel that parliamentary procedure does not involve merely a set of "rules for conduct" (although, to a respectable extent, it does) but that here, as in other kinds of communication, form is a rhetorical consideration, a means of "getting somewhere."

In the eighth-grade curriculum the "Discovery of Ideas" (the approach to the substance of rhetoric) and the "Development of Ideas" (the problem of structure) continue to proceed concurrently. In the seventh-grader's search for the materials of composition, the student's own experience and point of view are at the center of attention. In the eighth-grade unit, the context on which the student draws for his communication is progressively expanded, more systematically examined, and, in a way, "depersonalized," since the student's own experiences and beliefs are no longer the single source of his ideas. He is encouraged to begin discriminating between matters of sheer opinion and commonly accepted "fact"; he sees that the different way in which we respond to events and problems very basically affects the way in which we speak or write about them; he recognizes that the context of writing offers endless opportunities, yet also imposes certain responsibilities upon us and that a writer has a debt not only to his audience and himself, but to his subject.

If we say, with Violet Paget in The Handling of Words and Kenneth Burke in Counter-Statement, that form is the arousing and satisfaction of the reader's appetites and expectations, we have an attitude toward the discovery and development of ideas which allows them to be treated as the same operation and which justifies infinite diversity in structure. A title that says "The Meanest Man in the World" leads the reader to expect something in the essay. A first sentence that says "Elifil is the meanest man in the world because he hates dogs" arouses further expectations but also begins to channel those expectations. And so on.

If we approach content and form in this way, we can ask the student --and, what is more important, he can ask himself: Have you fulfilled your implied promise to the reader? And we can talk about the success or failure of his form, not in the technical jargon of form, but in terms of how well he succeeded in the job he promised to do. And, further, we

can show him that his failures in form are failures to develop his ideas adequately--that he has failed to explore his ideas sufficiently to fulfill the promise that lay in them.

In the lessons, the students are given samples of writing by professional writers which illustrate these principles. They are asked to discover the kinds of expectations which are set up by the statements these writers make and then to examine the development that fulfills the expectations. To put it in other words, the writer's purpose is to fulfill the expectation his statement aroused, and the student is asked to examine how the writer succeeded in fulfilling his purpose. Then the student is asked to make a statement of his own and to set himself the task of discovering and developing, at least in its simpler and more obvious aspects, the significant life that lies under the surface statement.

Here, as elsewhere in the curriculum, it is expected that the student's activity in rhetoric and his work in literature will enhance each other. In the eighth-grade study of literature, a considerable section is devoted to the forms by which non-narrative writing can be organized, and such common modes as definition, example, classification and division, and comparison and contrast are considered, along with the highly varied purposes which each such mode can achieve. Here is a case in which what the student has observed in his reading can be directly carried over to his writing. And within the rhetoric curriculum itself, the unit on "Finding and Developing Ideas" relies heavily upon the use of literary models. The student is urged to recognize the structures of these models, not, of course, as specimens of "correct form" but as illustrations of various effective ways in which several kinds of rhetorical jobs can be done.

The portion of the work in Style which is devoted to the rhetoric of the sentence moves by degrees through the earlier years of the curriculum. The basic problem really remains the same; it is, in the words of the manual for the seventh-grade teacher, "to find the sentence that will do the job." The student's progress in studying the rhetoric of the sentence is therefore largely a matter of widening the range of possibilities, of adding to the storehouse on which he can draw for the sentence that will "do the job." The distinction between the study of the sentence in the seventh, eighth, and ninth grades is, in a way, arbitrary; it is based on an estimate of the student's ability to progress in this "widening" process rather than on any fundamental shift in emphasis. Accordingly, while the seventh-grader will be concerned chiefly with basic sentence types, he will progress, in the eighth grade, to a more detailed consideration of the rhetorical effectiveness, within certain contexts, of such particular structures as active and passive verbs, interrogative sentences, and the most common sentence coordinators.

Points of usage that may prove troublesome to seventh and eighth graders have been taken up in the Usage Manual, a copy of which is provided for each student. The Manual, devised upon principles of effectiveness in the use of language, makes it possible for the student

to answer many of his own questions on usage. An expanded Usage Manual is being written for the succeeding grades.

GRADES NINE AND TEN

Even in the seventh and eighth grade curriculum, the three major referents of Substance, Structure, and Style are not treated as "topics for study" but as means of explaining and ordering the emphases which, at various points, dominate the process of instruction. It is in this fashion that they have been employed to lend order to the curriculum for grades 9 through 12. But as the curriculum advances, it will increasingly concern itself with certain complex and comprehensive intellectual processes --each of which has its substantive, structural, and stylistic aspects. During these years, the student is introduced to disciplines, such as logic, and sciences, such as semantics, which although they transcend the tripartite division, will clearly affect his modes of inquiry and reflection, the structure of his writing and speaking, and his habits of thinking about language. Yet, to a large degree the "spiral" nature of the curriculum is preserved, in the sense that the student is repeatedly confronted by challenges which are basically familiar but which he sees as increasingly complex and to which he responds ever more critically and resourcefully. Thus, the "Discovery of Ideas" remains a central problem for him (as it does for any writer), yet he now recognizes that an "idea" may be far more complex, abstract, and intricately related to other ideas than he has previously imagined--and, at the same time, he is aware that he is developing means for dealing with such ideas.

It is, of course, the broad movement from concrete to abstract, from simple to complex, from experience of oneself, to the experience of others, to the realm of the largely conceptual, which is fundamental in the curriculum. The simple "titles" of any area of the curriculum do not necessarily imply such a progression; the topics must be seen as furnishing the occasion to attack increasingly more challenging goals and introducing the student to progressively more demanding modes of thought and composition.

In the ninth and tenth grades, then, the student turns to examine some of the isolable aspects of the communicative act which cannot be clearly classified into our usual categories, but which nevertheless advance his understanding of the art of rhetoric.

The ninth-grade curriculum begins with a unit focusing upon questions of emphasis and priority, encouraging the student to judge and discriminate and to recognize that in no writing does every assertion deserve equal attention. Here it is particularly important that the search for ideas be conducted to a great extent by reading--and reading in works which challenge the student's ability to discriminate between what is essential and expendable, principal and subordinate. The awareness of purpose should be sharpened. Now the question is not merely "What is

he trying to do?" but "What is the most important thing he says?" And whatever is said within a given piece of writing ought somehow to be seen as serving a purpose which is coordinate with or subordinate to a central intention--or, quite possibly, as serving little purpose which is coordinate with or subordinate to a central intention--or, quite possibly, as serving little purpose beyond embellishment or elaboration. As in the literature units, the student is working here with somewhat longer selections, for he should now be able to handle more fully developed patterns.

In order to provide a central focus, models with a common subject matter have been used in this unit. Carson City and Venice as seen by Mark Twain; Frankfort, Kentucky, through the eyes of a modern traveler; London as depicted by Charles Dickens--these are the subjects. The selections that describe them are not models in the sense that the student is expected to imitate the style or structure; but by analyzing these models and by studying the ways in which each author achieves his purpose, the student should be able to learn some methods of giving emphasis to the ideas he is trying to develop in his own writing.

Questions of emphasis and priority underlie the second unit of the ninth grade, as well. The opening unit, making use of materials that were primarily descriptive, helped students to recognize ways of making a significant idea emerge clearly in writing or speaking. In the second unit attention is shifted to exposition, in which the student combines description with time-order patterns in order to describe a process. The unit renews the concepts of narrative explored in the seventh and eighth grade materials, this time for the purpose of explaining. It concludes with a lesson which calls attention to the need for defining "judgment" words, thus preparing the student for his first formal introduction to semantics in "Words, Meanings, Contexts," the third ninth grade unit. By the time the student has concluded his study of this unit dealing with connotative and denotative meanings, with words and their contexts, he has reached the point where he must begin to work with the process of generalization and inductive reasoning. He must identify the principles and conclusions which emerge from a mass of particular facts and instances, and then check his findings to see to what extent the principles apply. He must generalize, qualify, review the extent of the supporting evidence for conclusions he draws. This is the subject-matter of the fourth unit of the ninth grade. In accordance with the general philosophy of the rhetoric curriculum, this unit, like its predecessors, approaches its topic through a consideration of purpose. The lessons arise out of some of the main purposes for which people make generalizations--to understand and describe phenomena, to evoke an impression in the reader or listener, to determine attitudes toward other people, and to select a course of action. Analysis of structural patterns and style appropriate to the purpose is provided for in questions and exercises based on the models.

The final unit of the ninth grade moves once again to the imaginative world. Dealing with imagined point of view, it builds upon the student's earlier experience in the thoughtful interpretation of evidence by asking him to look at the world through eyes other than his own. It reminds

the student that his opinion is not the only intelligent interpretation which can be formed from available evidence, but that other world views must also be understood and respected. The unit, by its imaginative nature also offers further opportunity for creative and fanciful writing, as a balance to the realistic and logical emphasis of the preceding units.

By the time he reaches the tenth grade, the student has developed more sophistication in his acquaintance with language than he himself may realize. He has some twelve years of speaking behind him; possibly eight or ten years of writing, in varying degrees of formality. He communicates effectively in his own circle, though he may sometimes seem to employ a special language unintelligible except to his peers. He may be somewhat less successful, less confident, when circumstances require him to communicate with adults or with strangers. Whether or not he is always competent to adapt his language for various purposes, he began in the ninth grade to widen his horizons and to recognize experience beyond his own through his reading and listening. In the ninth grade, too, he began to examine more complex ideas than he had dealt with before; he moved from studying and reporting observations to interpreting his experiences. He learned some principles of distinguishing the significant fact or judgment from the less important; he learned the fundamentals of putting observations together to see relationships, draw generalizations, and qualify them. In the tenth grade he encounters still more complex relationships and ideas. For example, he begins this year's work with a review of the concepts of generalization and support studied in the ninth grade, followed by a deeper investigation of these principles, essential to an understanding of the work in deductive reasoning, semantics, and logic which follows. This first unit uses the folk hero as its thematic center, and models chosen for analysis (on General Grant, Albert Schweitzer, and mountain-man Tom Fitzpatrick) illustrate new modes of generalization and support. In addition, the student's attention is drawn again to sentence structure and diction as being determined by the job a sentence must do in order to be effective in a given context.

The next unit in the tenth grade rhetoric curriculum builds on the student's awareness of simple likenesses and differences and leads into a rhetorical study of metaphor and analogy. These are not unfamiliar terms to tenth grade students; in literature they have studied both. But now, for the first time, they approach metaphor and analogy from the rhetorical point of view, as thinking process rather than as poetic device. The ability to draw comparisons, both literal and figurative, is essential to reasoning, and this unit examines rhetorical possibilities and problems in such comparisons.

Figurative language in this study must not be seen as the use of mere adornment. In his writing the student should be able to use these figures as basic principles of organization, understanding that not only "moving" or persuading but defining and describing often depend upon these modes. He should not, that is, merely produce an analogy between, say, life and a football game but should be able to argue analogically that life is a game which must be played by rules. Here, as at other places in the curriculum, the critical scrutiny of models is so closely

related to the student's actual practice in ordering his composition that the distinctions between subject, structure, and style cannot be very strictly observed in the classroom, although the lessons regularly take account of all these elements.

The remainder of the tenth grade is concerned with semantics, deductive reasoning, and plausibility. Each of the three units expands, intensifies, refines, and qualifies earlier work by the student in these important subject areas. The semantics unit reviews and renews attention to the meaning of words in relation to their contexts and stresses the importance of weighing connotations of words as an essential consideration of their effectiveness for a specific message within a specific context. The study of deductive reasoning, which follows the semantics unit, builds upon the student's earlier acquaintance in the ninth grade with the principles of generalization, qualification, and support, and in the tenth grade with the more complex comparisons arrived at through metaphor and analogy. Now he is exposed to the whole process of deduction, studying the problems inherent in making different sorts of decisions, such as those calling for value judgments or the formulation of policy. The rather forbidding terminology of classical logic is dispensed with, but the student is given a simple introduction to many of the same principles inherent in such formal terms as "syllogism" and "enthymeme." At the close of the tenth grade, the student is asked, in a unit on plausibility, to analyze a new group of models. These proceed from unrealistic premises that the author asks the reader to accept for the moment as true, for purposes of humor or imaginative exploration of an idea. (Science fiction is one obvious example.) Besides exploring various kinds of writing based upon the principles of plausibility, the student is asked, as in preceding years, to try his hand at imaginative writing. Here his task is to maintain credulity within the framework of an imagined or an impossible situation. Thus the unit closes the year's work with a study of somewhat lighter materials, and allows the student to exercise his inventiveness and imagination.

In the lessons devoted to Style in the tenth grade, the rhetorical study of syntax is often absorbed (although by no means neglected) in the pursuit of other problems. The principal emphasis is upon figurative language, upon the power of individual words and phrases, and the relatively arbitrary distinctions that can be drawn between simile, metaphor, and symbol. Again, it must be stressed that figurative language is by no means preferable, in its own right, to the most literal and ordinary discourse and that its value can be judged only by its effectiveness within a context and as an instrument for the achievement of the rhetorical purpose.

GRADES ELEVEN AND TWELVE

It is in the eleventh-grade that the curriculum will concern itself most specifically and exclusively with the persuasive ends of rhetoric. Hitherto, the central problems of the course have been those common

alike to speaking and writing. In the eleventh-grade curriculum (now being prepared), training in speech will become a major objective. Because the power of persuasive rhetoric relies so critically upon the resources of oral communication, the instruction in speech will be firmly located in particular areas of the curriculum. The structure of spoken as opposed to written arguments and the special demands made upon the syntax and diction of the speaker will be systematically recognized.

It is at this point, too, that the distinctions between substance, structure, and style will become somewhat more sharply defined than at other stages in the curriculum. If persuasion is to be seen as more than a mere technique, an elaborate art of "gimmicks" (as too much of the contemporary practice of mass communications suggests it is), certain prior questions have to be considered. These concern such fundamental matters as the nature of opinion or belief, the genuinely arguable (as opposed to the basically imponderable) issue, and the diversified forms of evidence and the uses to which they can be put.

In the construction of his actual arguments, the student will once again consider the principles of logic, to which he has already been introduced. He will be asked to recognize the ways in which logic, which might be viewed as the "purest" mode of persuasion, persists as an organizational principle--real or apparent--in even those arguments which do not rest on essentially logical grounds. The omnipresent concept of purpose here takes on a critical aspect since the student will be required to define the character of his audience and the response he seeks to elicit from it, as systematically as possible. After an opening unit reviewing and refining some of the notions of purpose--with particular attention to the demands of oral discourse--the eleventh grader will be asked to consider his audience and the "voice" which most effectively moves such an audience. The critical question he will be encouraged to ask, in any rhetorical context, is, "To what extent can I expect agreement from this audience?" Through a number of models he will consider the ethics and the importance of rational, emotional, and personal appeals, within contexts where the audience may be friendly, neutral, or even hostile to his position and his purpose.

The central unit of the eleventh grade will deal with persuasion, not in the narrow sense of mere argumentation, but in the larger context of Aristotle's definition of rhetoric as the discovery, in any case, of the available means of persuasion. Again, as in the earlier work in which logical considerations are presented, the emphasis will be upon relating every logical concept to a writing, speaking, listening, or reading problem. The logical problem for the logician is formal, technical, theoretical. The logical problem for the reader or listener is, "Should I be convinced by the reasons given here?" The logical problem for the writer or speaker is, "How can I provide convincing proof?" The critical question, then, for this segment of the curriculum becomes "What is proof?" In answering that question, examples and models will be studied of "good" and "bad" proof, of direct proof versus indirect, of rational as opposed to emotional proof, and of the varying claims to truth within these categories. Within the spiral curriculum, this concentration upon persuasion necessarily builds on the earlier

work in semantics. The aim of such a unit is to develop, not students who are immune to persuasion, but students who know when to be persuaded and when not to be. It is as shameful to resist emotional appeals, when emotion is called for, as it is to succumb to emotion when what is needed is hard thought. The people who refused to believe the reports about Nazi concentration camps, because they had been taught to resist "atrocity stories," were as seriously in error as if they had accepted lies as truth.

The direct study of style will be taken up again in the final unit of the eleventh grade. Here the student will be encouraged to try some simple stylistic analysis through the close study of prose models. Again, the activity is not undertaken as an end in itself, but as a means of making the student more aware of the effective words, phrases, and sentences of skillful writers so that he can be encouraged to improve his own style, indeed his own "persuasiveness." The stylistic study at this level will exploit the knowledge of sentence structure which the student has gained all along, including the products of his training in the language curriculum. He should be in a position by this time to deal fairly satisfactorily with the whole range of choice which syntax affords him and the general principles by which such choice may be made.

In the twelfth-grade curriculum a focal term will be "unity." It will occupy this position for two reasons. In the first place, unity is a product and a signal of the successful employment of the skills of composition. It is not an "ingredient" or a "rule" of good writing. A unified work is simply a whole work and one work, as opposed to a fragment or a plurality. It is achieved by successful encounter with all of the basic problems of composition--selection, order, emphasis, and style. (It cannot, therefore, be thought of as parallel to its traditional but ill-matched partners, coherence and emphasis; a work is unified <u>when</u> its parts cohere; its parts cohere <u>when</u> each receives the emphasis proper to its function within the whole.) For a student to assess the unity of a composition, he must be habituated to consider its purpose, familiar with the range of procedures available for the fulfillment of that purpose, and trained to identify the particular choices which are reflected in the finished composition. For a student to achieve unity in any substantial piece of writing, he must have acquired the habits of deliberation, organization, and expression.

In the second place, unity is not only a comprehensive term for the rhetorician; it is also an evaluative term for the critic. As such, it is elusive and controversial--as the literary battles of the ages attest. Unity, as we have said, can be seen as the signal of success and hence of excellence. But uninformed and inelastic conceptions of unity can lead only to simple-minded judgments. Only the student who has read rather widely, who has tackled a rich diversity of problems in composition, who recognizes that unity is achieved by and not injected into composition, is in a position to assess the unity of his own, or anyone else's, writing. Hence the question of unity, its definition, and the diversified principles by which it may be attained and judged is being reserved for the final year of the curriculum--and for the exercise of those habits which the student should have accumulated throughout his training not only in rhetoric but in literature and language.

Closely related to questions of unity are those of magnitude. In their simplest form these really involve asking only "how much?" or "how long?" Put this way, such questions--like many questions about unity--can be satisfactorily answered by insisting on the relevance of whatever is said to the achievement of a clearly-defined purpose. But the student ought to understand that questions of magnitude, like those of unity, can call into play his own taste and judgment--that some questions and topics are intrinsically "bigger" than others. Simply stated, "What is a good sport?" is a larger question than "What is a good second baseman?" "This is a good desk" is a bigger (and harder) proposition to prove than "This is a desk." And the student ought, at this stage, to face up to the fact that it is a bigger job to communicate the loss of a friend than the loss of a bicycle. In effect, then, he should see that the magnitude and complexity of a composition are largely governed by the magnitude and complexity of its material, and make some discriminations concerning what is intrinsically significant or "worthwhile" to write about. He ought, at the time, to recognize that what may seem to be remarkably barren topics, if viewed as mere titles --a piece of chalk, for instance, or a present-day visit to Walden Pond --can become endowed with magnitude through the richness and novelty of the writer's approach to them.

In accord with this emphasis in the final year upon the unity of the rhetorical act, the student will be asked, as he was at the very beginning of the curriculum in the seventh grade, to examine his own experience for the discovery and development of his ideas. An introductory unit, based upon the keeping of a personal journal and a study of the personal essay, will explore Buffon's maxim that "style is the man," and emphasize the movement toward unity, toward integration of subject, structure, and style, in the work of the maturing writer. After the study of such models as Dylan Thomas' "A Child's Christmas in Wales," the student will be encouraged to transform his own experience into unified, effective, and original expression through the writing of longer and more sustained essays than he has previously produced. Unlike the seventh-grader, of course, the twelfth-grader has accumulated through his added years a reservoir of learning and experience, and emotional and mental growth, which ought to allow him to examine more incisively and intelligently his own awareness of himself, his "style" as a person.

It is appropriate that the twelfth-grader understand not only the unity of the components of rhetoric, but also the interrelatedness of rhetoric with the fields of language and literature. Accordingly, one of the last units of the final year is planned to focus upon indirect modes such as satire, parody, and allegory, which are common in literature, but whose study may be made more clear by the techniques of description and analysis learned in the language curriculum. Another unit is being constructed which will explore in some fullness and detail the function of rhetoric <u>in</u> literature as exemplified not only in the writer's search for an effective point of contact with his readers, but also in his knowledge and use of rhetoric within the imaginative world of his creation. Antony at Caesar's funeral in <u>Julius Caesar</u> and Atticus before the southern jury in <u>To Kill a Mockingbird</u> are prime examples of the writer's exploitation of rhetorical situation within an artistic context.

If our original task of teaching students to communicate effectively is to be completed as thoroughly as we could hope, then communication must not be seen as ending at the limits of the student's present rhetorical awareness or ability, but as extending beyond adequacy, or even competence, into excellence, and possessing something of both the science of language and the art of literature. No conclusion is productive, or honest, which is not also a beginning, and as the student reaches the end of this curriculum' he needs, more than ever, to sense the implications of his training in rhetoric as it reaches out to its place within the larger discipline of English.

It may appear that our originally stated goal--teaching the students to communicate effectively--has been elaborated in the course of describing the upper years of the curriculum. This is true, if effective communication is regarded merely as intelligible or orderly communication. But in the society of thoughtful adults, to communicate well is to communicate not only intelligibly, but wisely, affectingly, and even memorably. In this curriculum, an effort is made constantly to expand the student's intellectual experience and to require that the substance of his writing and speaking reflect increasingly his powers of discernment, conceptualization, and imagination. Structure, seen initially as a sensible and effective principle of order, is ultimately viewed as a positive source of power and wholeness. And diction and syntax, too, finally emerge not only as the basic instruments of communication but as elements whose selection and use in a large measure determine the strength of the fabric into which they are woven.

There are those who will declare that the goals of the curriculum, thus stated, are unrealistic and fail to take into account the intellectual limitations of a large number of students. There are, to be sure, students of whom the cliché may be true and who must be accounted successful if they "learn to write a decent English sentence." Without in any way belittling the importance of these students or their claim to the best education they can be given, we must point out that a basic premise of this curriculum is that it is not intended to serve every child in the junior and senior high schools, though it <u>is</u> intended to serve the great majority--as many as 85 per cent. This curriculum assumes that differences in aptitude among those students it is concerned with should be reflected by differences in <u>degree</u> rather than in <u>kind</u> in the demands the curriculum imposes upon them. We believe that virtually all of these students should be able to make substantial progress in acquiring all of the major skills with which the curriculum is concerned. The concepts involved in subordination or analogy or even unity are not hard to grasp, identify, or put into effect within a context which is sufficiently familiar and uncomplicated. The limit on the student's ability becomes significant--and must be respected by the teacher--only as his employment of these concepts is required to be increasingly complex, abstract, and delicate. And within these limits, wherever they may have to be set for any student, there is an abundance of things to be thought and read and written and spoken about. Each of the basic concepts to which the curriculum introduces the student is a major aspect of rhetoric.

And since the art of rhetoric--or communicating effectively with our fellow men, in both speaking and writing--is the most pervasive and powerful of the arts of men, it surely deserves, however humbly and simply, to be seen in its entirety. No fundamental aspect or problem of this art should be viewed as too difficult to be understood--at least partially, and in hope of greater understanding--by the high school graduate. For in the world of art, as in the world of education, there is no place for closed doors.

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